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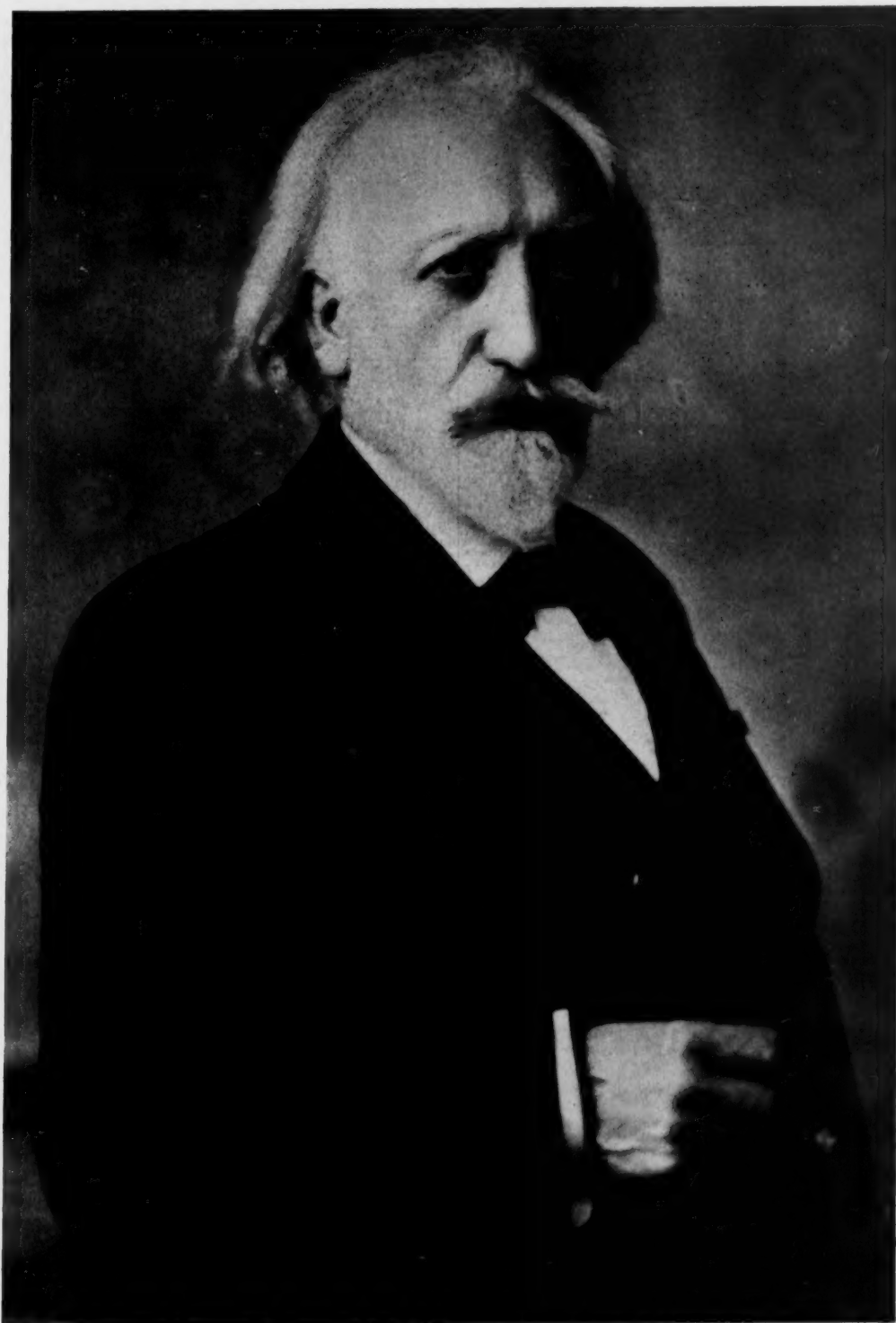
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CINCINNATI'S SEMI-CENTENNIAL MUSIC FESTIVAL CULMINATION OF FIFTY YEARS OF ACHIEVEMENT

Entire City Shows Keen Interest in the Great Development Musically and Festival Concerts Arouse Unprecedented Enthusiasm—Chorus Attains High Pitch of Artistry Under Van der Stucken in Fine Production of Elijah and Bach B Minor Mass—Easton, Onegin, Sundelius, Alcock, Johnson, Murphy, Beddoe, Whitehill, Tittmann and Heinroth, as Guest Soloists, Add to the Glory of the Event—Cincinnati Symphony Orchestra Under Fritz Reiner an Added Attraction

Cincinnati, Ohio, May 4.—The Queen City triumphed musically and artistically in its great semi-centennial May Music Festival, the opening performance of which took place on May 1 at Music Hall. It was a week long to be remembered by the many thousands who came from far and near. It has added vastly to the long sustained reputation of Cincinnati as a center of musical culture and musical endeavor. It represents fifty years of achievement culminating in a burst of glory, that makes her citizens proud of the honor so well earned.

One thinks back to the early days when a body of musicians determined to inaugurate a music festival for the greater development of the best in music and to cultivate and sustain this ideal in its fullest meaning. That first notable festival was held under the able direction of the late Theodore Thomas. In order to make the fiftieth celebration more noteworthy the services of that master choral director, Frank Van der Stucken, who was the first successor of Mr. Thomas, were obtained and he was induced to come to America to once more wield the baton and color by his genius the great musical event. Nothing would then be lacking to make this the greatest of all May Music Festivals held in Cincinnati.

The dreams and hopes of the thousands were amply realized for indeed this last festival proved to be the utmost in artistic musical achievement. All was in readiness for the opening night. The great chorus of highly trained singers was perfected, the orchestra ready to contribute its vital part, the soloists engaged unsurpassed, the great organ rebuilt at a cost of \$50,000, and the inimitable services of the director to round out the affair.

A notable gathering of musicians and music lovers which filled the great Music Hall greeted the participants on the opening night. It was an audience filled with expectancy; eager and spontaneous in applauding as the soloists took their places on the stage whereon was seated the Cincinnati Symphony Orchestra and row after row of chorus members. The enthusiasm became most notable as Mr. Van der Stucken appeared and mounted the conductor's stand. Promptly at 8 o'clock the director waved his baton and the singers, players and audience arose for the first two verses of America. It was a thrilling moment and one that lingers long after the first impression has faded.

Mendelssohn's Elijah was the opening festival number. This has long been a favorite with choral societies, but it takes an occasion of this kind to bring out its finest qualities. It is doubtful if it could have been rendered more artistically. The soloists were Florence Easton, soprano; Sigrid Onegin, contralto; Merle Alcock, mezzo-soprano; Elizabeth Durland Langhorst, soprano; Dan Beddoe, tenor; Clarence Whitehill, baritone, and George J. Mulhauser, tenor—an array of talent fitting an occasion of this kind. The soloists were in a mood to give a notable account of themselves and each in his or her way added to the total artistic effect of the evening. There was a hearty response on the part of the audience and the applause was vigorous and frequent. Through the master work of the director, the volume, shading, sureness and attack attained by the chorus renders its work nigh to perfection. No flaw was discoverable in the entire evening's performance. It would be difficult to find a man who has more artistic instinct and skill than Mr. Van der Stucken, who obtained from the large body of singers and musicians the slightest change of mood or action necessary. It marked the first event of a notable week of music and showed the possibilities when talent and training are combined to bring about a desired result.

MAGNIFICENT PERFORMANCE OF BACH MASS.

The second concert was devoted to the immortal Mass in B minor, by Bach, a monumental work that for grandeur and religious sentiment perhaps has few equals in all musical literature. It was, too, a fitting selection for the second night of this musical feast, as it gave the magnificent chorus an opportunity to shine forth in splendor. In addition to the regular chorus there was an added force of 200 children from the parochial and convent schools in and about Cincinnati who had been trained for months to take part in this concert. Then there was the well-known St. Mary's Seminary Choir, an organization that has been gaining laurels here. The combined forces, under the able direction of

Frank Van der Stucken, seemed to surpass all expectations. The Bach mass demands special training and particular ability on the part of the singers. These were in ample evidence on this occasion and the certainty, the ease, the precision with which the singers strode over the long, florid passages were gratifying indications of the care that had been taken in the preparation of this difficult composition. The soloists were placed on equal footing with the chorus, the orchestra and the organ. There was an opportunity for the orchestra members to display their ability in this work.

The soloists included Marie Sundelius, soprano (whose



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WILLIAM SIMMONS,

distinguished American baritone, whose fine art has won for him recognition in concert festival, oratorio and before musical clubs throughout the country. It will be remembered that Mr. Simmons was singled out from over 1,000 competing artists for the honor of singing as soloist with the New York Philharmonic Orchestra at the Stadium, New York, under the baton of Willem Van Hoogstraten.

charming voice added much to the delight of the occasion); Paul Althouse, tenor (whose strikingly fine voice was a welcome addition); Sigrid Onegin and Merle Alcock, who repeated their triumphs of the preceding evening.

ORCHESTRAL MATINEE WITH EASTON, WHITEHILL AND HEINROTH.

There was no evening performance on Thursday, a matinee being given instead featuring the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, who has gained for himself such a remarkable reputation. Added interest was obtained by the formal dedication of the new Music Hall organ, the noted organist Charles Heinroth being the soloist. His powers were most delightfully exemplified.

The fact that the organ had been rebuilt for this occasion, increasing its vast powers and surpassing tone made this an occasion for the outpouring of thousands who came to delight in this opportunity to listen to such an instrument

played by a master hand. One feature of the organ is the moveable console which makes it possible for the performer to have a prominent place in view of the audience which of course made the concert far more interesting.

The program was made up of numbers of the highest type and brought forth the highest praise. The program opened with an organ solo, the toccata in F by Widor, which was followed by the choral No. 3, A minor, by Franck. The Bells of Berghall Church, by Sibelius, gave the organist an opportunity for the display of his skill as well as the wonders of this new instrument. A number that brought out the

(Continued on page 30)

PROVIDENCE SCENE OF HARPISTS' CONVENTION

National Association Successfully Holds Its Third Annual Meeting—Carlos Salzedo Re-Elected President—Notes of General Interest

Providence, R. I., April 25.—The National Association of Harpists, Inc., held its convention in Providence April 22, 23 and 24, with the Founders' Chapter as the host. The State officers are William Place, Jr., founder; Van Veatchon Rogers, president; Frances W. Calder, vice-president; William T. Cameron, secretary, and Henrietta E. Staton, treasurer. The officers of the National Association are: Founder, William Place, Jr.; president Carlos Salzedo; vice-president, Maud Morgan; treasurer, Melville Clark; financial secretary, Alice Hills; recording secretary, Helen Manzer; assistant secretary, George W. Wheeler.

The aims of the Association as set forth in the constitution are as follows:

- I. Establishment of master classes.
- II. Establishment of free scholarships. Pupils to be selected by means of examination. Children gifted for composing preferred. (Knowledge of piano playing required.)
- III. Establishment of harp departments in schools, colleges and conservatories throughout the country.
- IV. Annual convention with large ensemble of harps to be held in different parts of the country. These demonstrations to aim, chiefly, at the necessary reforms of orchestras from the point of view of the harps, polyphonically considered.
- V. Agreement between the prominent harpists to bring about a standardization of the position of the harpist at the harp and the movements of the feet, hands and arms, in order to create a condition of action and relaxation in the performer so that he may acquire a technique freed from stiffness, a deep round ton-production permitting of an expansive scale of dynamics, a logical way of making the necessary gestures of the hands and arms; and also, to bring about the coordination of all movements (feet, hands and arms) based on musical, rhythmic and esthetic principles.
- VI. Development of the "Harp Idea" from the points of view both of playing and composing so that the harp may become as a concert instrument no less musically important than the best known instruments.
- VII. An annual international prize composition contest open to all composers, in order to enlarge the repertoire of the harp in solo, with or without orchestra, and also as a basis for chamber music.
- VIII. The encouragement of all attempts aiming toward the perfection of the harp from the manufacturing viewpoint.
- IX. The solution of the perfection of harp strings.
- X. Creation of a review devoted primarily to the cause of the harp.
- XI. Establishment of branches of the Association throughout the United States.
- XII. Establishment of foreign bureaus.

This was the third annual convention of the Association, the founder of which is a Providence man, William Place, Jr., to whom, with Mr. Place, was due perhaps more than to any other one person the credit of successfully staging the entire convention, and whom Carlos Salzedo termed as the "Soul" of the whole affair. Mr. and Mrs. Place worked enthusiastically for several months in arranging every detail to make the occasion notable.

As early as Saturday morning harpists began to arrive at the Biltmore Hotel, headquarters of the Association meetings, and Sunday morning baggage men at the Union Station were more than busy handling the many harps that were to be played at the concert on Sunday evening.

OPENING CONCERT.

There were assembled on the stage of the E. F. Albee Theater on Sunday evening, April 22, probably the world's largest ensemble of harps, almost 100 golden instruments. The players included three very young ladies, Eugenia C. Smith, of Philadelphia, aged eleven; Hazel Priest, of Edgewood, R. I., aged eleven, and Mabelle H. Chapell, of Providence, aged ten, who fulfilled the requirements of the occasion. An interesting program was planned for this concert, but owing to the illness of Maud Morgan and Salvatore De Stefano the program at the eleventh hour (about 5 o'clock in the afternoon) had to be almost completely changed. The program as presented included: Ensemble of Harps, Song of the Volga Boatmen, transcribed by Carlos Salzedo, conducted by Carlos Salzedo; Fantaisie for harp and violin (C. Saint-Saens), Lucile Delcourt, Socrate Barozzi; En Slanda (J. Sibelius), Ingrid's Visé (H. Kjerulf), Eftersaar (P. Lange-Muller), Sne (S. Lie), Nar jag blev sjutton ar, harmonized by A. Walter Kramer, Greta Torpadie, accompanied on piano by Carlos

(Continued on page 48)

IDEALISM IN ART

By Vladimir Rosing

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IN art, as in everything else, there are three categories of people—those who say: "What was good enough for my father is not good enough for me"; others who say: "What was good enough for my father is good enough for me"; and, third, those who do not say anything, do not search anything, and follow what is, "a la mode." The first I will call progressive and creative; the second, reactionary and destructive, and the third do not interest me and I will leave them alone, and will dedicate these few lines to help the progressive spirits and to try and convert some of the reactionaries.

Music more and more is becoming a language and idiom to express and to portray life and emotion. It is more and more becoming the harmonic mirror of the times we live in, and portrays in musical harmonies a real life, a real emotion. With the evolution of music naturally comes the evolution of singing.

I look upon music and art from a very idealistic standpoint. To me, music is closely connected with the whole evolutionary process, the progress of the human race, the fundamental question of being—of life—of God. It is not my intention to dwell upon this great question. I only wish to put as my foundation in developing my idea on art the following doctrine, which will give us a point of departure.

Human beings are not material—they are spiritual. Our mind is yet in a very low state of development—it is coarse, cruel, selfish, brutal—the material passions dominate. The evolutionary process of human mind to a greater spiritual development is slow but certain.

Art in all its forms is one of the most powerful factors in this process of evolution.

A human soul could never be perfect unless it would understand and worship beauty, and art expresses and portrays beauty in all its forms. Therefore, art should be to the world like a religion, and the artists should be its priests.

The reader may ask what all these questions have to do with the art of singing. They have everything to do with it. Every question in life can be approached from different standpoints and, therefore, given different coloring, different development, and different purpose, and it is the purpose, the ultimate goal, which matters above everything.

Suppose someone were to come to a young artist and persuade him that art is purely materialistic, that the world is materialistic, that singing exists only for his personal benefit and for the amusement of the people, to bring satisfaction to their senses, and glory and money for him and his manager! Should he believe in such a doctrine, then his mind would take a definite course of developing his art on a materialistic basis; he would search in his (so-called) art expression of matter, of the senses. On the other hand, suppose a young singer should be persuaded that art is not only materialistic but also spiritual, that it has a great mission in life to advance the evolutionary process of humanity, to bring a closer understanding of beauty, and that he, through his genius, is one of the mediums to transmit this understanding of beauty, and, therefore, his object in life and in his work is not only to make the utmost money and glorify his own importance, but to serve humanity and art, and not make art serve him! Should the young singer accept such an ideal, then his mind would develop his art on different fundamentals than it would in a materialistic belief; he would search to express the spiritual side of life, and he would put in his work not only his body but also his soul. Here I want especially to draw attention to the word "soul." I have often heard people, and even critics, say and write about an artist who has put all his soul in his performance—"He has a fine temperament." It is grotesque. It is time that people should begin to differentiate between soul and temperament in an artist's work.

The acceptance of those fundamentals does not mean the artist should not be human with human weaknesses and human faults. We all have weaknesses and faults. None of us in any branch of life live up to our ideals and beliefs, but even if we try to realize a part of our beliefs and ideals, we already help and accomplish a great deal, and we prepare the way for others more worthy than we who will go a step further, and soon until the great temple of art will be built in all its glory for the benefit of mankind.

Do not let us shrink when we think of its immensity and of our own insignificance. No building can be built without bricks or stones, and no bricks or stones can be made without grains of sand, and if we are only just a little grain of sand in this great building, let us be satisfied. We may be only laying the foundation and many thousands of years will go by before the temple will be finished.

So my fundamentals, I repeat, are: Art is Spiritual—Art is Idealistic—Art represents Beauty—Art portrays Life—Art helps the evolution of human beings. Therefore, the first demand I make from a finished artist, and one of the most important things in the making of a young artist, is mind, for mind is all; it understands, it feels, it creates, and it controls by its understanding your brain and your entire body. Mind is our spiritual soul. Mind governs and colors our thoughts, our actions, our character, our life, and our work. Without mind we are just clever animals that can talk, eat, sleep, but when one has a beautiful mind, then with it comes love, kindness, honor, tenderness, unselfishness and all other beautiful feelings that make us different from the animal. Therefore as art portrays all those beautiful things, it is imperative that the artist should possess a mind besides a brain.

ART AND ARTISTS.

Art in all its branches must be divided into two categories—creative and re-creative, or interpretive. By creative art, I do not mean only creators of a definite, tangible, materialistic, artistic form, as, for instance, composers, poets, writers, painters, sculptors, but also some of the executive artists who, through their genius in re-creation, create new ways, new forms, new movements, and with it new foundations for progress and development of re-creative art. One such artist is Chaliapin, who was the first to break the tradition of the old stupid operatic marionettes, and has laid foundations to the future generation of singers of a new school of operatic acting and singing. Kreisler, who stands as an example that the violin is not only an instrument for the display of finger acrobacy, but can give expression of your soul and mind as much as a human voice. Paderewski did the same for the pianists, and here I must mention another great young rising pianist, Walter Rummel, who has perhaps gone further than anyone in the creation of a new idiom of interpretive art for the piano, and Isadora Duncan, who created a new art of dancing, giving it meaning, a sense of beauty, of movement, and not

only the senseless acrobacy of standing on the tips of the toes.

And there are many others. Those artists will leave nothing behind of material creation, but they will leave the quintessence of their re-creative art which will be taken up by the younger artists, carried forward, developed further towards perfection.

What is perfection in art we, with our finite minds, cannot yet grasp. What seems wonderful and perfect to us now, probably will seem childish in a few hundred years. What seems impossible now will be possible then. Take, for instance, science as an example! If four hundred years ago someone would have advocated the possibilities of flying, talking through the air, etc., I am sure such a person would have been proclaimed a witch and burned at the stake. Or, can you imagine one of the present symphony orchestras giving a concert of modern music, Stravinsky, Schoenberg, and the like, at the Court of Henry VIII! I would not have envied the fate of the conductor and the members of the orchestra, to say nothing of the composer, for outraging and insulting the tender and refined ears of His Majesty and His Court.

One cannot call every artist who paints, composes, or writes, a creator. A creative artist is only the one who has a vision of true life, of true emotions, who has a real understanding of spiritual being, who has a mind that is able to understand all the beauty and greatness of nature, of human souls with all their best and worst qualities, and who is able to materialize in perfect harmonious vibrations of color, form, or sound the vision which he wishes to portray. In this way, the creator immortalizes a phase of life and gives us, the re-creative artists, an opportunity to give it back to life, to bring it nearer to the mind and souls of the public life in all its forms.

When beauty, love, kindness, tenderness are portrayed it uplifts the people; it makes them better, it leaves a germ of good in their souls, and brings to them a better realization of beautiful things. On the other hand, when the grotesque, crude, evil side of life is portrayed, then it brings directly home to the people the sordid side of our existence, and can help, and I am sure does help, in many cases, as a preventative of people doing wrong. Do not let anyone smile or ironize this statement, for I know of several cases where people have seen, through art, what they are, or what they can become, and it helped their minds to take a different course of thoughts, and gave them strength to fight evil instincts.

So, a complete creative work is a vision in the mind of a human being which he is able to materialize and give to the world in vibration of color, form and sound, or word, and which is made alive and portrayed to the people by

the interpretative or re-creative artist. A perfect materialization of the vision, and its perfect re-creation, is the perfect art. The more beautiful the vision is in its depth of idealism and beauty of feeling, the more precious the artistic work becomes. Works that are not based on fundamentals and a real understanding of the spirit of the soul, but represent only the superficiality of a certain phase of a period of our life, do not survive. While they are of a certain help and interest, they sooner or later disappear into oblivion after having played their small part in the evolutionary process. What we admired twenty-five years ago, we laugh at now. We are continuously progressing and are passing from one transitory stage to another. On the other hand, works of art that are based on fundamentals will always live throughout generations, as is proved by the immortality of classics.

The unfortunate thing about the present generation of creative artists is that they seek chiefly in their art new forms, originality of sound and color; their minds seem to be possessed with one desire—to be original, intellectual. They practically ignore beauty as their predecessors ignored the grotesque, yet never in the history of the world has there been such an opportunity to portray, to re-create life with all its idealism and horror as in the last few years. Take the present day composers! What have they created in their music? The names will speak for themselves—Renard, Beuf sur le toit, Canard, Serenade de'un Chat, etc. Or, on the other hand, of some sickly sentimentalism and death in such a discord of sound that no true lover could possibly feel it in real life. Take some of the paintings, sculpture, and the last new poetry of my own country—after hearing and reading some of these creations some of us may ask ourselves, are they not mad?

Then we think of Bach, Michel Angelo, Dante, who still live with us, who are still fresh and beautiful, who will always live, and we are convinced that we, who desire beauty, who desire idealism in art, at least we are sane. I do not mean that I disapprove of discord and the grotesque in art; on the contrary, I am its strong advocate, for art must portray all sides of life, and unfortunately the evil and grotesque form a very important part of the world's existence, but let the discord portray the discords of life, and not be used for portraying emotions that demand roundness and harmony. And also, why ignore all the beauty of life, of love, of the spiritual side of our existence? For it is that, and only that, that is immortal. And why not use the genius and the talent of the present day composers to portray and immortalize for the benefit of the future generations, for them to have, as an example before their eyes and their ears all of the horrors, the grotesqueness, the cruelty that the world has gone through in the last eight years? Stravinsky, who has written such great masterpieces as the *Sacre du Printemps*, *Petrushka*, and others—what a wonderful symphony he could write to portray the horror of the Russian revolution. Darius Milhaud, the young genius of France, could immortalize the suffering of France during the war. Schoenberg, the German genius, (Continued on Page 10).

A MUSIC FESTIVAL 'MIDST TANKS AND MACHINE GUNS

Bochum Celebrates Reger-Fest in Spite of French Occupation—Guests Arrive in Auto Trucks

Bochum, April 3.—Bochum, headquarters of the French army of occupation, shut off from the outside world as far as train service is concerned, has just held a music festival of almost a week's duration in honor of the fiftieth anniversary of the birth of Max Reger. It can easily be imagined with what strictness passports are controlled, and it was quite risky in more ways than one for strangers journeying to Bochum, even though the attraction was an important festival. All the hotels and private accommodations have been commandeered by the French, and strangers were compelled to live in the most primitive manner. In spite of all the obstacles, there was a large number of visitors, many of whom arrived in auto-trucks sitting on boxes, coal, or whatever the truck happened to be laden with; some being on the way twelve hours.

The festival, which began on the eighteenth of March and closed on Good Friday, opened with an incident that caused one to wonder whether or not it would be brought to a successful close. Shortly after the beginning of an address by Conductor Rudolf Schulz-Dornburg the electric lights suddenly went out, leaving the hall in total darkness. The French had just taken over the power house. Schulz-Dornburg continued his address in the dark, however, until lamps and candles were obtained.

Some of the most important of Reger's works were performed. James Kwast and his wife, Frieda Kwast-Hodapp, of Berlin, played the Variations and Fugue for two pianos,

a work that again moved one by its sheer power. The second day saw an orchestral program containing the Symphonic Prologue to a Tragedy, and the violin concerto, played by Adolf Busch. A church concert was held on the third day, at which two cantatas were heard, and the following day was devoted to chamber music comprising the string sextet and piano quintet played by the Bochum String Quartet, assisted by Adolf Busch and Rudolph Serkin, a young pianist of Berlin.

Another orchestral concert followed, in which Serkin played the monumental piano concerto, and the orchestra the Sinfonietta, Reger's first orchestral work, which created a scandal at its premiere performance in Munich. The Good Friday program was devoted to the Serenade for two string orchestras; *An die Hoffnung*, for alto and orchestra; the choral work, *The Nuns*, one of the most effective of Reger's compositions; and appropriately closed with the Variations on a Theme of Mozart, the last big orchestral work that Reger wrote.

Besides those soloists already mentioned, the following also took part in the programs: Anna Erler-Schnaudt, alto, of Munich, and Professor Heitmann, organist. Concertmaster Treichler, first violinist of the Bochum String Quartet, was formerly concertmaster of the Meiningen Orchestra when Reger was its conductor and all the other soloists, with the exception of Serkin and Heitmann, were close personal friends of Reger.

DR. HERMANN UNGER.



MUNICIPAL ORCHESTRA OF BOCHUM, THE RUHR CITY NOW OCCUPIED BY THE FRENCH.

(1) Rudolf Schulz-Dornburg, conductor; (2) Prof. Adolf Busch and (3) Rudolph Serkin, soloists at the recent Reger Festival. To judge by the expressions on their faces, the inhabitants of the Ruhr do not spend all their time feeling oppressed. Adolf Busch, it will be noticed, is enjoying a pipe.

PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON

Author of *The Perfect Modernist*

[Nineteenth Installment]

(This series of articles was begun in the issue of January 4)

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Sustained Chords

We have seen that sometimes the harmony is sustained without consideration of the possible clashes with melodic notes, sometimes carefully avoiding such clashes, sometimes scarcely sustained at all. How, and what notes should be sustained, and when, are questions of importance. One or two examples have already been given. Another, which is interesting for its rare simplicity, is found in Parsifal, page 169. (See Ex. 50.)

Ex. 50

Ex. 50 is a musical score for five instruments: Wood, Horns, Brass, Tympani, and Strings. Each instrument part consists of a single sustained chord, marked with a fortissimo (ff) dynamic. The Wood part is in the treble clef, Horns in the treble clef, Brass in the treble clef, Tympani in the bass clef, and Strings in the bass clef. The chords are all in the key of D major, with the Wood part being a D major triad, Horns a D major triad, Brass a D major triad, Tympani a D major triad, and Strings a D major triad.

The effect is gorgeous, but not because of the construction. The construction is perfectly ordinary and, if occasionally effective, as any big, full, loud chord must be, would soon become monotonous with frequent use. The effect here is gorgeous simply because of the magnificent sweep of the characteristic string passage—its rhythm, its vigor, its chromatics, its tremendous tragic passion. No writer ever did it before Wagner, and no writer has succeeded in doing it since. It is too simple.

But, simple as it is, there are one or two things worth noticing in it. First, the melody is not reinforced! This, in itself, is remarkable, as will be discovered by comparison with the scores of other writers. Second, the chords are full up to the middle octave, but no higher. There is no screaming top to this fortissimo, another thing that is altogether rare. Third, the strings, except the melody, stop after the first note. Fourth, there is a sustained low D on the brass, this, with the tympani, being the only low bass, although not every tuba player has lung capacity sufficient to sustain such a note fortissimo. Fifth, there is no low bass in the wood; although the bassoon, double bassoon or bass clarinet might take it they do not. From which it may be assumed that the heavy low bass would be felt to throw the chord out of balance. In other words, the chord is concentrated in the middle register, two octaves from D to D, with a doubtful fortissimo on the tuba, and a tympani note, which is always indeterminate and rather expresses noise than depth. (Compare what was said above with regard to Ex. 44.) This concentration on a central harmony was a common practice with Wagner, and he often, as will be shown later, cut out the bass altogether.

Another and very different form of sustained harmony of enchanting beauty is found on page 128 of the Parsifal score. (See Ex. 51.)

A comparison of this with Ex. 48 and the several chromatic examples from Tchaikovsky's fourth symphony will be found of interest. Some attention is here paid to clashes in the middle voices, but the pedal D and A are sustained throughout. The principle here used may safely be applied to all orchestra writing, i. e., the principle of the use of a clearly defined basic harmony with altered harmonies passing through it.

The student must bear in mind that, were dissonances created by the various moving parts, it would be clearly recognized as counterpoint, but, as in this case, where the moving parts produce apparently a new harmony, a series of chords, the mind often becomes confused, and forgets the basic harmony.

The basic harmony is here the triad of D major, and the fact that the C natural at the end of the first bar apparently makes a dominant seventh—the B at the beginning of the next bar apparently a triad of B minor—and other clear harmonies at other points throughout the entire passage, must not be permitted to deceive the writer into altering the basic harmony to suit such passing chords in similar passages. In writing for the piano the basic harmony

is so poorly defined that the secondary harmonies often take on the appearance of basic harmonies. In fact, if the basic harmony were struck again, as it often must be, since the tone dies out, it would produce a disastrous clash with the secondary harmonies. But in the orchestra, with its various colors and weights of sound, it is often possible to sustain a complete basic harmony in spite of the apparent dissonance on paper. This is well illustrated by passages of chords—sevenths or diminished sevenths or augmented triads or the like. (See Ex. 52.)

Ex. 51

Ex. 51 is a musical score for three instruments: Wood, Horns, and Strings. Each instrument part consists of a single sustained chord, marked with a fortissimo (ff) dynamic. The Wood part is in the treble clef, Horns in the treble clef, and Strings in the bass clef. The chords are all in the key of D major, with the Wood part being a D major triad, Horns a D major triad, and Strings a D major triad.

Our next example is from Tannhäuser and illustrates the reinforcement of a chromatic counterpoint.

Ex. 52

Ex. 52 is a musical score for ten instruments: Wood, Horns, Bassoons, Trumpets, Trombones III, Tuba, Violins I & II, Violas, Cello, Bass, and Chorus and Soloists. Each instrument part consists of a single sustained chord, marked with a fortissimo (ff) dynamic. The Wood part is in the treble clef, Horns in the treble clef, Bassoons in the bass clef, Trumpets in the treble clef, Trombones III in the treble clef, Tuba in the bass clef, Violins I & II in the treble clef, Violas in the treble clef, Cello in the bass clef, Bass in the bass clef, and Chorus and Soloists in the bass clef. The chords are all in the key of D major, with the Wood part being a D major triad, Horns a D major triad, Bassoons a D major triad, Trumpets a D major triad, Trombones III a D major triad, Tuba a D major triad, Violins I & II a D major triad, Violas a D major triad, Cello a D major triad, Bass a D major triad, and Chorus and Soloists a D major triad.

(To be continued next week)

GATTI-CASAZZA'S ANNUAL METROPOLITAN ANNOUNCEMENT

Two Novelties and Seven Revivals on List—Few New Singers

General Manager Gatti-Casazza of the Metropolitan Opera Company, who left this (Thursday) morning for Italy on the steamship Presidente Wilson, just before he left made his annual spring statement outlining his plans for next season, which will begin Monday evening, November 5.

Mr. Gatti-Casazza expressed his gratitude to the subscribers and general public for their patronage which during the past season was without precedent in the history of opera in America, and his pleasure at the reception accorded the revivals and novelties in his repertory and the new and old artists. These manifestations on the part of the patrons of the opera in his opinion have given the most positive evidence of popular approval of the policy of the management.

"There are a few points," said Mr. Gatti, "which I would like to emphasize. The board of directors and the management, who are in perfect accord in the matter, have no intention of conducting the affairs of the company with a view of making a financial profit. Their sole desire is to return to the public in the form of productions of variety and excellence whatever the public pays in at the box-office. Naturally they expect that the institution shall be well and wisely administered, it being obvious that the interests of art are never so well protected as when the public accords its patronage liberally and constantly and the organization and administration observe sound economical rules.

"It should be remembered that while the general expenses of the institution in recent years have increased seventy-five per cent, the prices for seats have been increased only twenty per cent. All the operatic theaters of Europe have increased the prices four or five times but without offering the ensemble of artists and quality and variety of repertory offered by the Metropolitan to the public.

"The Metropolitan, which always has presented novelties and revivals which it considered worth the doing, will continue this policy in the future, but the management desires again to say that the old operas are given not only for the pleasure of its older patrons to whom they already are familiar, or for the benefit of the younger generation that has not known them, but also because of the dearth of worthy

modern works and—a most important point—to preserve that ultra-precious thing we call bel canto which certainly is not encouraged by modern compositions."

THE NOVELTIES.

During the season, Mr. Gatti announces, he will present the following novelties: *Habanera*, by Raoul Laparra, and *Le Roi De Lahore*, by Jules Massenet. In addition there will be the following revivals: *Le Coq D'Or*, by Rimsky-Korsakoff; *L'Amico Fritz*, by Mascagni; *Fedora*, by Umberto Giordano; *Martha*, by Flotow; *Die Meistersinger*, by Wagner; *Siegfried*, by Wagner, and *Der Freischütz*, by Weber. Another new opera will probably be chosen later on.

NEW SINGERS.

Mr. Gatti said further that he took pleasure in announcing the engagement of the following artists: Sopranos—Nanette Guilford (American), Phradie Wells (American) and Marcella Roessler (German); contralto—Merle Alcock (American); tenors—Miguel Fleta (Spanish) and Rudolph Laubenthal (German); baritones—Vicente Ballester (Spanish) Lawrence Tibbett (American) and Friedrich Schorr (German); bass—James Wolf (Russian).

ARTISTS RE-ENGAGED.

The artists who have been re-engaged are as follows:

Sopranos—Frances Alda, Grace Anthony, Lucrezia Bori, Cora Chase, Ellen Dalossy, Yvonne D'Arle, Florence Easton, Minnie Egner, Amelita Galli-Curci, Marie Jeritza, Suzanne Keener, Barbara Kemp, Queena Mario, Mary Melish, Nina Morgana, Frances Peralta, Rosa Ponselle, Delia Reinhardt, Elizabeth Rethberg, Laura Robertson, Margaret Romaine, Charlotte Ryan, Thalia Sabanieva, Lenora Sparkes, Marie Sundelius, Muriel Tindal, Marie Tiffany; mezzo-sopranos and contraltos—Cecil Arden, Grace Bradley, Ina Bourskaya, Claussen, Raymonde Delaunoy, Jeanne Gordon, Kathleen Howard, Marie Mattfeld, Matzenauer, Sigrid Onegin, Flora Perini, Myrtle Schaaf, Marion Telva, Henriette Wakefield; tenors—Pietro Audisio, Angelo Bada, Max Bloch, Mario Chamlee, Rafaelo Diaz, Beniamino Gigli, Orville Harrold,

Edward Johnson, Morgan Kingston, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Giordano Paltrinieri, Salazar, Taucher, Armand Tokatyan; baritones—Edmund Burke, Thomas Chalmers, Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Millo Picco, Vincenzo Reschiglian, Titta Ruffo, Carl Schlegel, Gustav Schützendorf, Antonio Scotti, Clarence Whitehill, Renato Zanelli; basses—Paolo Ananian, Paul Bender, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pompilio Malatesta, Jose Mardones, Giovanni Martino, Italo Picchi, Leon Rothier; conductors—Giuseppe Bamboschek, Artur Bodanzky, Louis Hasselmans, Roberto Moranzoni, Gennaro Papi; assistant conductors—Fausto Cleva, Riccardo Delleria, Antonio Dell'Orefice, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Georg Sebestyen, Carlo Edwards.

The rest of the personnel is as follows: Chorus master, Giulio Setti; technical director, Edward Siedle; stage directors, Samuel Thewman, Wilhelm von Wymetal; stage manager, Armando Agnini; assistant stage managers, Oscar Sanne, Lodovico Viviani; premiere danseuse and ballet mistress, Rosina Galli; ballet masters, Ottokar Bartik, August Berger; premier danseur, Giuseppe Bonfiglio; mime and danseur, Alex Kosloff; solo danseuses, Florence Rudolph, Lilyan Ogden.

George Reimherr Under Evelyn Hopper's Management

From the offices of Evelyn Hopper comes the announcement that George Reimherr, American tenor (born in New York City), has been engaged for an extensive tour under



Nikolai Murray photo.

GEORGE REIMHERR

Miss Hopper's management next season. For several seasons past Mr. Reimherr has been heard in from three to five New York recitals each winter. He has built up a large following among real music lovers because of his extraordinary and unusual programs which are taken from his remarkable repertory which includes the choicest of songs in five languages. At any one of his programs one is assured of some rare novelties and that these will always be beautiful, for Mr. Reimherr is a lover of melody as well as a spirited and illuminating interpreter.

Mr. Reimherr's voice has been characterized as one of the most beautiful and appealing to be heard in this country, and his impeccable diction is probably largely due to his excellent method of tone production. Here is another American artist who is perfectly free from the habit of referring to his song texts, and who comes before his audiences 100 per cent, prepared to share with them the joy he takes in his art.

Bensel Heard with Nutley Glee Club

The second private concert of the Glee Club of Nutley, on Tuesday evening, April 24, had as its soloist, the popular American soprano, Caryl Bensel, who has established quite a vogue as a club soloist.

The work of this newly formed organization, under the able leadership of Frank Kasschau, bids fair to put Nutley squarely on the musical map. The club was enthusiastically applauded by a capacity audience.

Caryl Bensel was at her best and achieved a notable success, not only for the beauty of tone but also for her excellent diction and dramatic effects in the interpretation of her songs.

John Doane, as usual, was a most satisfactory accompanist, an inspiration to both singer and club.

Marie Novello Scores in Youngstown

Marie Novello, the pianist, scored a great success in Youngstown, Ohio, recently, when she gave a joint recital at the Women's Welsh Club, with Thorpe Bates, the English baritone. Both artists were extremely well received, the critic of the Telegram saying: "Virility and power characterized the piano playing of Miss Novello. At times her mighty left hand made the strings jangle with her thunderous a la Ignaz Friedman. Her range of dynamics extended likewise to a dolce pianissimo. There was much musical beauty in her playing and good musical taste."

Brilliant Opening for Final Wagner Week

Buffalo, May 7.—The Wagnerian Opera Festival opened its engagement here tonight with an interesting and dignified performance of *Die Meistersinger*. The excellent singing, acting and fine conducting of Eduard Moerike, combined with the splendid ensemble work, aroused the great audience to heights of enthusiasm. There were many recalls for all the singers and the conductor. L. H. M.

McCormack's Striking Success in Prague

A cable from Impresario Spurney, of Prague, Bohemia, received by Manager Charles L. Wagner, reads as follows: "John McCormack's success here greater than that of any singer in the past twenty years. He received wonderful ovation." McCormack is giving two recitals in Paris early this month and then returning to Berlin for two recitals there.

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NEW YORK TIMES

Young Rozsi Varady, Musical
to Her Fingertips, at
Debut.

"Rozsi Varady, a very gypsy of a Hungarian 'cellist, despite her girlish white frock and Psyche knot, made an instant success yesterday afternoon at Aeolian Hall. She is musical to her fingertips and mistress of a singularly pure tone that might imply much greater strength in handling the big fiddle. Her crisp phrases, pianissimos, arpeggios, quadruple stopping and upper octave scales were tossed off lightly as silver confetti by a queen of carnival."



NEW YORK HERALD

"Miss Varady's playing discloses a genuine talent. In the simple, melodious Haydn music, as in her own master's concerto, her style was easy and graceful. Personal charm, moreover, was a feature the young woman added to her musical work."

NEW YORK GLOBE

"Young and comely, this Austro-Hungarian golden-locks delighted an audience that filled the Aeolian auditorium by reason of her winsome presence as well as by her skillful playing of the 'cello. Her tone in cantilena was rich and flowing, in passage work she was fleet and dextrous of finger and bow."

Victor Herbert the noted composer regards Rozsi Varady as the greatest woman 'cellist of the day

NEW YORK TRIBUNE

(H. E. Krehbiel)

"The admirable features of her playing were an ample tone and unaffected and musicianly style: her strong and flexible manipulation of the bow."

Miss Varady won the distinction of appearing in a Musicale at the White House before President and Mrs. Harding and guests Feb. 2, 1922.

NEW YORK AMERICAN

(Max Smith)

"She brings to her playing not only technical proficiency, but genuine musical sensibility and temperamental warmth."

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WHAT THE EFFA ELLIS PERFIELD TRINITY PRINCIPLE PEDAGOGY MEANS TO ME

By Mrs. J. R. Bragdon, of Pasadena, Cal.

If we are to be—and to train others to be—all around musicians and not one sided or straight-line, narrow, stick-in-one-rut semi-musicians, we must be just that all around in our thinking, our teaching, our work.

The Circle, the oldest symbol of perfection, eternity, completeness, with its blending without sign of seam or joint of not our dual but our triple natures, must be the symbol also of our musical education. Body, mind, spirit, must all three have their share in development. The most wonderful body can do nothing without mind and spirit. The most far seeing mind can express nothing without a well trained body at its command, and it, in its turn, needs that spark of the divine which we call spirit, to give it purpose and life.

If we can speak of any beginning to a circle, where shall we begin this trinity of teaching with the beginners in music? Do we begin with the body training the fingers to make meaningless motions, developing muscle for the sake of muscle? Do we begin with the mind, storing it with facts, dry and uninteresting by themselves? Or is the first approach through the God-given in the heart, which is the reason for training the other members of our trinity, so that we shall have free, happy, and intelligent expression? It is true that the latter is our approach, but mind and body must share our attention so quickly that our circle is a circle from the very first. If we cultivate our flower of appreciation without the stem and roots of mental and physical training, our blossom will have no healthy growth and its only chance will be to become of a parasite variety. How do we attain this ideal completeness? By appealing first to the Inner Feeling, be it great or nearly negligible, of our pupils; then to their reasoning, which must be based on what they already know—on previous knowledge, not on present imagination or else it will not be reasoning—and last by drills, which make what the feeling and reasoning have awakened practical for use. These drills constitute a smaller circle within the larger as they are inefficient unless they train ear, eye, and touch. Here again there must be no hint of joining in our circle. Eyes must convey sound to the ear, ears must be quick to carry a picture of what they hear to the brain, and our hands must serve and be the means of expression of both. Not until these three physical servants of the spiritual serve each other and blend into each other, is the student on the road to becoming a musician in the real meaning of the word. In the larger circle the blending must be as complete. Who shall define the border line between the physical and mental, the spiritual, and, as we name them, the lower plane elements? Divided they can do nothing. In our teaching let us have as our highest aim, the perfect co-ordination and co-operation.

Ruffo's Notable Havana Success

A cable to the MUSICAL COURIER from Havana, referring to the opening week of the San Carlo Opera Company there, says: "Titta Ruffo's success as Figaro, Tuesday evening, April 24, and as Iago the following Thursday, was sensa-

tional. The president of Cuba and various diplomatic representatives, including American Ambassador Crowder, were present and the highest society of Havana crowded the theater. There were ovations after each aria and act. The company is generally declared to be the strongest ever heard here."

Tandy MacKenzie Fills Re-engagement in Macon, Ga.

Macon, Ga., April 8, 1923.—Tandy MacKenzie created another very favorable impression here on April 5, when he sang at Wesleyan College before a large and enthusiastic audience that applauded him warmly for his artistic delivery of a varied program. His success is doubly significant because this engagement was a re-engagement—one of many



TANDY MacKENZIE

he has had this season. An idea of the character of his success may be gauged by a glance at the appended from the Daily Telegraph:

"Tandy MacKenzie, at Wesleyan College last night, held several hundred musically cultivated people enthralled for more than two hours, while he sang a wide range of program and encore material extending all the way from grand opera to light classics. MacKenzie left no doubt as to his ability to use his glorious voice just as he chooses to do, from the very first note he sang, but if there were those among the audience who failed to get the proper perspective of his work in the first two arias, the encore that followed, *Roses of Picardy*, dispelled any possible uncertainty as to the status of MacKenzie as an artist. The writer does not recall any present day singer who excels MacKenzie as a ballad

singer, and this does not except even the most popularly known lyric tenor of the day.

"So consistently good was Mr. MacKenzie's work from first to last that it is useless to try to single out any particular numbers for special mention. As novelty offerings two Hawaiian songs were interesting; especially beautiful was the second, *Malanai anu Kamakani*, the haunting beauty of which demanded its repetition.

"During the course of the recital, Mr. MacKenzie sang no less than six encores, and after the last number the audience fairly demanded a second concert. The artist sang for another hour, giving songs from the Scotch and English, and an aria from *La Tosca*. Altogether, there were fourteen encores, the last seven or eight mostly request numbers. It is a very rare occurrence when a Macon audience goes wild over an artist as it did over MacKenzie last night. Mischa Levitzki is perhaps the only other artist who has aroused such enthusiasm.

"The sixth and last concert of the Wesleyan Master Artist Series for this season will be given on May 1, when Florence Macbeth, coloratura soprano of the Chicago Opera, will appear in recital." S. V.

IDEALISM IN ART

(Continued from page 6)

should portray the German invasion of Belgium and France honestly, with full colors so that one should be able to hear and realize the agony of millions of perishing bodies of tortured souls!

Present day composers! Give us singers, songs, so that we may help you to expose to mankind the wickedness of a few political rulers who have brought the world to the state in which it now is! But you are behind time. Wake up! Do your duty towards humanity and us, the re-creative artists! Do not waste your genius on what may be original, interesting, unusual, but empty and meaningless. The writers, sculptors, painters have dedicated a great deal of their creative work the last few years to those subjects, and it is only the composers who have ignored it. Probably I will be criticized for some of my last few lines. They will say it has nothing to do with my subject. They will be wrong. All the arts are closely connected. They are all for one purpose, only they have different mediums to express themselves. Music and singers are part of each other, and our work and our development depend a great deal, if not all, on the composer. Therefore, writing on the fundamental principles and ideals in the art of singing, I must touch and pass my opinion on the work of the composers, and on their moral obligation towards us, singers, and if they have the influence over us and we depend so much on their creative work, as we are their interpreters, it is our duty to try to influence the composers in our turn.

I do hope the time will soon arrive when the masses will awaken themselves to the realization of the great mission of art in life, and will cease to consider it as an amusement, hobby, recreation, snobism; when governments will cease to be blind and will take art under their special care, will help to develop it as one of the great national treasures and assets, as the great factor for education of the mind, and will give broadcast this spiritual food of mankind to the masses. It is time they should understand that it is one of their principal factors (if they are honest) to further the evolution of civilization.

No adjustment of matter will do that, but only adjustment of soul, of mind, and that cannot be done without bringing to the future the realization of beauty and love, and that cannot be done without art. Therefore, art is a necessity in our lives, and it is up to us, artists and art lovers, to fight for its proper place in the world.

From all that, my reader will understand why I place such primary importance in the creation of a singer on his mind. Fifty years ago a great singer of that time was asked: what is necessary for a singer? He answered: three things—first, a voice; second, again voice; and thirdly, voice again. Well, that might have been in the good old days of Bellini and Rossini, in the days of runs, trills, staccatos, and other vocal acrobatics, meaningless, sweetly sentimental, and, no doubt quite thrilling to our grandfathers and grandmothers. But those times are passing; they have not yet passed, and there is still a multitude that adore those acrobatics and long high notes. I, myself, admire immensely the vocal equipment and technique of all those tricks, but then I also admire a man who can balance two billiard balls at the end of a billiard cue on his nose. That is also an art, but while it appeals to my sense of balance, it does not satisfy my mind. This applies in the same way to what I call mind-less singing. It might satisfy my sense of hearing, with perhaps the additional satisfaction of my musical sense, but my mind receives nothing.

For me, the singer must have three things—first, mind; second, musical sense; and, thirdly, voice. All those three things balance and blend together in one perfect harmonious unity. Naturally, the more beautiful the voice is, the more wonderful will be the art of a singer who possesses the other two qualities, but the voice is not the essential. Some who had the most uninteresting voices were the most satisfying and interesting singers—remember only Dr. Wüllner. On the other hand, we have artists with most wonderful voices who bore us to tears. Fortunately, the times are progressing and we are progressing. The time for such singing is passing, and the number of music lovers demanding "mind singers" is growing. Those intellectuals are the progressive elements in the musical world, and it is to them belongs the future in musical art.

Morgan Kingston Off for Europe

Morgan Kingston, tenor of the Metropolitan Opera Company, sailed Tuesday, April 24, on the *Berengaria* of the White Star Line. Mr. Kingston gives a recital in London in Albert Hall on May 13, and then goes on a concert tour through Northern England, returning to America in seven weeks to open the summer opera season at Ravinia Park. After the close of the Ravinia season, Mr. Kingston goes to his farm in Canada, returning to New York in time for the opening of the Metropolitan Opera House.

Mabel Beddoe to Sing at Bach Festival

Mabel Beddoe will be the contralto soloist at the forthcoming Bach Festival to be held at Bethlehem, Pa., May 25 and 26. It was inadvertently announced previously that Merle Alcock would be the contralto soloist.

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Announcement of Cleveland Institute's Summer Session

The Cleveland, Ohio, Institute of Music will start upon its second summer session June 21. Last year the six weeks' session was an experiment. This year it is an assured undertaking based on last year's success.

Previously, students who wished to pursue their musical studies during the summer had no opportunity to do so in Cleveland. The institute felt it was filling a definite need in establishing its summer courses, therefore.

The aim of the institute, generally speaking, is to discover and develop talent, devise the best methods of instruction, and to contribute towards the progress of musical education in the United States. The institute proposes to bring the best methods of musical appreciation to all people from the most ambitious to the most humble. The number of scholarship students would prove this fact, if nothing else.

Plans for this second summer session have taken definite form. Courses have been outlined and a particularly able faculty chosen by Ernest Bloch, musical director of the institute. Mr. Bloch selected his faculty not only for technical brilliance of performance, but also for the more solid qualities of musicality, experience, and the teaching gift.

The outstanding member of this faculty this summer will be Giulio Silva, the distinguished voice teacher. Mr. Silva will give a nine weeks' course which will begin June 1, three weeks before the regular summer session opens. He was on the faculty last summer also and has been a guest-teacher during the season.

Mr. Silva has been in this country since 1920. He was persuaded to come to America by David Mannes of the David Mannes Music School in New York, where he has been teaching ever since.

Mr. Silva enjoys an international reputation. He was born at Parma, Italy, in 1875, took his diploma in composition at the Lyceum of St. Cecilia's Academy, and then assisted Antonio Cotogni in his lessons. Later Mr. Silva directed opera performances in Italy and for nine years he taught singing in France and Germany.

In 1913 he was given a life professorship at the Royal Conservatory of Parma, and one year later still further

honor was bestowed upon him when he was chosen from all other Italian singing masters to be a delegate at the First International Congress of Phonetics at Hamburg.

Mr. Silva was appointed to fill Cotogni's place at the Royal Academy of St. Cecilia upon that teacher's death in 1917 and he still retains the honorary position of Maestro di Canto there.

Today he is known as one of the most brilliant and deeply versed of living vocal teachers. His treatise, *Singing and Its Rational Teaching*, published in 1912, contributed largely to his fame.

Nathan Fryer is another well known member of the institute faculty for the summer session. He studied for five years with the famous Leschetizky of Vienna, supplemented by special work with great masters in Berlin, Paris, and London. Mr. Fryer has appeared frequently in concert both here and abroad.

Still another pianist of note who will be on the faculty is Beryl Rubinstein, who appeared five times last year as a soloist with the Cleveland Orchestra, once with the Detroit Orchestra, not to mention joint recitals with Victor de Gomez and Andre de Ribapierre. Mr. Rubinstein is known both as a composer and pianist and has written works in many forms.

Prominent on the vocal faculty is Edna Dunham Willard. Her background consists of study with Fuchs, von Fielitz, Kraus, and Knupfer; recital appearances with Mottl in Munich; several American concerts, and five years on the vocal faculty of Peabody Conservatory from where she came to the institute in 1921.

Others enrolled on the summer session faculty are: Louise Langland, Ruth M. Edwards, Emma Banks, Charlotte de Muth Williams, Frances Bolton Kortheuer, Ruth H. Willian, Roger Sessions and Dorothy K. Price. M. B. S.

Bonelli Wins New Laurels on Pacific Coast

Since joining the San Carlo Opera Company as guest artist last fall, the career of Richard Bonelli has recorded a series of triumphs. The young American baritone is now



RICHARD BONELLI
at the Curran, San Francisco.

a prominent member of the special company Gallo has assembled for the gala season of opera in Havana. The following excerpts from enthusiastic comments of San Francisco and Los Angeles critics show that he won the same outstanding success on the Pacific Coast as achieved by him throughout the East:

"Rigoletto was given last night with Richard Bonelli, baritone, creating a sensation. Mr. Bonelli possesses a voice of rich resonance which flows through under the laws of superb relaxation. His tone is faultlessly poised and

for that reason is always pure and true in quality. It has power—force—and the pianissimo tones have the same gorgeous quality as his heavier work, proving enviable breath control and pointing of tone. Gorgeous best describes the vocal quality," wrote Florence Reed in the Los Angeles Express and again after a performance of *Trovatore*: "Bonelli received an ovation and it was genuine acknowledgment of his art."

The Los Angeles Times said of a performance of *Pagliacci*:

"Bonelli as Tonio won a tremendous ovation in the well-known prologue. It is safe to say that probably no other single aria number given during these two weeks was so entirely satisfactory to everyone. For Bonelli is one of the best singers that the San Carlo Opera Company has ever presented."

The Los Angeles Record, in commenting on this appearance, declared: "Richard Bonelli's creation of Tonio was the finest artistic stroke of the present operatic season. His singing was superb and he was dictator of his audience. His singing of the prologue which stopped the show and compelled a partial repetition was indicative of the artistry which lived through all his lines."

In San Francisco Ray Brown wrote in the Chronicle after his first appearance: "His voice is one of firm and vibrant timbre, warm color and rounded tone. He employs it with equal surety in lyric contable or forceful dramatic urgency and his intonation is always accurate. It is a voice pleasing in its easy and equable flow, its smoothness of phrasing, its excellently graduated volume and its quality of radiant warmth. Richard Bonelli is a singer for whom one can predict with certainty a steady advancement, for he not only has an excellent equipment but directs it intelligently as well."

The San Francisco Bulletin agreed: "Rigoletto was well notable for its jester done by Richard Bonelli, so well as to stand in high relief together with the numbers of distinguished artists who have made history in the role. His voice is a virile baritone throughout its range, and he has mastered the art of shading its tones to convey emotion. It is more potent than dramatic action to make clear the processes of his mind, the feelings of his heart."

Redfern Mason in the San Francisco called his voice: "Rich-hued with tones of emotional expressiveness. The audience, a critical one, signified their approbation in a fashion that must have done the artist's heart good."

Mr. and Mrs. David Honor Utard

Mr. and Mrs. Ross David recently gave a reception and musicale in their studios in honor of Genevieve Utard, the talented daughter of Emile Utard, a prominent member of New York's French colony. Miss Utard has just completed a bust of Mr. David—a remarkable likeness, life size, and full of character and strength—and this was shown for the first time.

Some of the David artist pupils delighted with music during the afternoon. Pauline Hurban, soprano, presented a group of Bohemian songs in the original tongue, and Mary Rowe Davis, contralto, was heard in three of Mrs. David's songs. Mrs. Owen Voigt, soprano, sang a group of English songs, one of which she accompanied delightfully. Priscilla Baynes, coloratura soprano, gave pleasure in songs and the waltz from *Romeo and Juliet*. Mostyn Jones, tenor, was represented by Welsh songs sung in his native tongue, and Harry C. Browne, baritone, whom Mr. David introduced as the Rev. Gilchrist as he is playing the title role in *The Fool*, sang Scotch and English ballads with great charm. Mr. David opened the program with a group of favorites, Mrs. David accompanying at the piano. Among the guests were many prominent in social and artistic circles, and honors and best wishes were extended to Narcissa Gellatly, one of Mr. David's pupils, who was to be married the following week to Samuel Chamberlain, whose exquisite drawings of France are to be seen in the best magazines of the day.

Grace Stevenson Plays at Hotel Astor

On Easter Sunday night, April 1, Grace Stevenson, harpist, played a group of Trist melodies and other pieces at the annual celebration of the Clanna Gael at the Astor Hotel. Her audience was a large one, and received her with great enthusiasm, recalling her again and again for encores. The Gaelic American said of her: "A unique item on the program, and one for procuring which Chairman McLoughlin was highly complimented, was the selection of Irish melodies played on the harp by Grace M. Stevenson, of Washington, a young lady who has been hailed by the critics as one of the greatest living exponents of that difficult instrument. That the critics did go out of their way in commending Miss Stevenson's performances on Ireland's traditional instrument is readily conceded by those who had the pleasure of being enthralled by her soul-touching playing of the lament for the passing of her instrument from the long-vanished halls of Tara. The hope was expressed that Miss Stevenson will often be induced to add to the enjoyment of Irish entertainments."

Miss Stevenson has been engaged to play every Sunday at the Church of the Beloved Disciple, at morning and vesper services.

Future Plans for Shura Cherkassky

Shura Cherkassky, the eleven-year-old piano prodigy from Russia, continues to arouse interest among musicians and music lovers of Baltimore. It appears that his talent was discovered by Frederick R. Huber, municipal director of music in Baltimore, and he is taking a great interest in the boy's future. For the coming year the entire musical activities of Shura will be in the hands of Mr. Huber, who states that he will not permit the young pianist to play in concert more than twice a month. The boy's instruction will remain exclusively in the hands of his mother, formerly a teacher at Petrograd Conservatory, and the painstaking guide who is responsible solely for Shura's remarkable technique. The time not spent in practice and in preparation for these few concerts will be spent in cultural education and play, so that Shura will grow into normal manhood.

Squires Engaged for Minneapolis Symphony

Marjorie Squires, the contralto, has been engaged as soloist with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis on two consecutive days next fall.

GUNSTER

Captivates Corning

"The soloist could not have been more happily chosen. He was Mr. Frederick Gunster. If there is a single thing lacking in the performance of that personable and amiable young tenor he has effectually concealed that lack of art with art more subtle. Mr. Gunster has taken his work seriously and that attitude is rewarding him by threatening to make him one of art's favorites. He has a rare dramatic and sympathetic presence, phrasing, diction and enunciation, and a range of correct tone production that seems the more impossible because he goeth, like the wind on an aeolian harp, where he listeth. And all with an engaging smile and a lack of visible effort with ease that is only rivaled by his simulation of great reserve volume under perfect breathing control. His is a really trained voice made at will to become both a telling dramatic medium and an instrument of emotion."

(Evening Leader, Corning, N. Y.,
Apr. 19, 1923)

MANAGEMENT: HAFNSEL & JONES
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Lithuanian Opera in 3 Acts, will be performed with a Symphony Orchestra
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Sunday, May 20, at 2:15

Under the personal supervision of
MIKAS PETRAUSKAS

The composer of this opera

JUDSON HOUSE

SENSATIONAL AMERICAN TENOR

SCORES AS SAMSON

at Three Important Festivals



CHARACTERISTIC LINES FROM HOUSE CRITICISMS:

"Judson House accomplished the first tenor recitative and aria with an impeccable finish of style."—*Gilbert Gabriel, New York Sun.*

"Judson House has long been well and favorably known as an oratorio singer."—*Paul Morris, New York Telegram.*

"Mr. House's voice is of excellent timbre, suave and melodious."—*Norwich Evening Record.*

"Certainly he has a sonorous and virile lyric tenor which soars readily, and he enabled us to hear what it was all about."—*Worcester Daily Telegram.*

"Mr. House has a lyric tenor, very smooth and flexible."—*Washington Evening Star.*

"Mr. House has a voice of rare beauty, power and volume, as well as musicalness."—*Charlotte Observer.*

"It goes without saying that Judson House sang beautifully."—*Asheville Citizen.*

"Judson House showed fine cultivation of his voice, the purity of his tone and its clarity."—*Savannah Morning News.*

"Judson House sang delightfully."—*Atlanta Georgian.*

"Judson House's voice is beautiful."—*Pine Bluff Daily Graphic.*

"Judson House revealed a singer with a beautiful voice."—*Texarkana Four State Press.*

"Judson House was a singer with a good tenor."—*Waco Herald Times.*

"They all sang well, exceptionally so, especially Judson House, who possesses a pleasing tenor."—*Tulsa Daily World.*

"Judson House has a fine, thoroughly trained tenor voice."—*Topeka Daily State Journal.*

"He is a tenor with a voice of great power and beauty."—*Minneapolis Morning Tribune.*

"Judson House possesses a tenor voice of rare beauty which he used with very excellent effect."—*Los Angeles Evening Herald.*

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| RECEIVED AT ROOM 1736, AEOLIAN BLDG N Y 3FY PMJ 4P 3 EXTRA NL COLUMBUS OHIO APR 24 1923 HAENSEL AND JONES AEOLIAN HALL NEWYORK NY GENTLEMEN HOUSE SENSATIONAL SAMSON AFTER HEARING HIM IN MOZARTS COSI FAN TUTTE AND SAINT SAENS SAMSON AND DELILAH CONSIDER HIM THE MOST VERSATILE AND DEPENDABLE ARTIST ON THE AMERICAN STAGE TODAY GLAD TO HAVE, HAD HIM AS ONE OF THE FESTIVAL ARTISTS AND WANT HIM AGAIN MRS C B DICKINSON PRESIDENT OF FESTIVAL APR 25 855A | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

"Mr. House is an admirable tenor, vocally competent and artistically fit."—*H. E. Cherrington, Columbus Dispatch.*

"Judson House carried the title rôle with a vigorous tenor voice."—*H. G. Davidson, Columbus Citizen.*

"Judson House made a good Samson. He has strength and quality of tone, and impressed his audience by his unusually clear enunciation. His technique was well illustrated in the crescendos occurring in the recitation in the second scene of act one, but his highest singing falls in the final act, where the pathos of the blinded Samson, humiliated by his downfall and the enslavement of his people, finds rich expression in the supplication songs."—*Asheville Times.*

"Mr. House has a wonderful voice. He gave a flawless performance of his rôle."—*Asheville Citizen.*

"Incidentally on the few phrases of this song ('My Heart At Thy Sweet Voice') in which the tenor joins, either in an interlude or in a duet, Judson House, who had the part of Samson, did his best singing of the night. Mr. House has a powerful voice which he had no difficulty in hurling against a heavy orchestration. In the duets with Delilah and in the final prayer as Samson pulls down the pagan temple, he sang with a genuine ring and his final high tone sounded forth with the clarity of a bell."—*Ernest Colvin, St. Louis Star.*

"The cast was headed by Judson House, one of America's best oratorio tenors. House did beautifully with his first song, 'Is Your God on High?' in which there is a horn obligato of surpassing beauty which splendidly sustained the singer's effort."—*Richard Spamer, St. Louis Daily Globe-Democrat.*

"Judson House, the tenor soloist, revealed the true measure of his voice. His voice rose in golden tone disclosing beauty and fine power."—*Harry Burke, St. Louis Times.*

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Aeolian Hall, New York

MUSIC STUDENTS' LEAGUE HEARS PRESIDENTIAL REPORT

J. Fletcher Shera, President, Reads His Reports to the Students at the Annual Meeting—His Optimistic Views for the Future

To the Members:

The first Annual Report of the Music Students' League, Inc., for the year ended April 1, 1923, is hereby respectfully submitted.

Our first year has been one of activity and progress. For the first time in its musical history, New York has given heed to the music student, throwing its doors from every point of the compass—eager, anxious, expectant, absorbing; eyes, mind and heart open to the impressions of the great city and its great opportunity. To direct these geniuses-in-the-making is a task that might well give pause to the stoutest heart; to gather these young people together in a band of hope, with a chord of love and judgment, is the aim after which we strive.

The year has shown many angles of possibility, with one outstanding obstacle—the impetuosity of inexperienced youth to rush into publicity, when totally unprepared; to sing a song well, to play a composition passably, is not sufficient to demand the attention of a long-suffering public. Better by far await the hour of development when the awakened ability has shown more culture and more pronounced promise. The paying public will then gladly and willingly accept the growing artist at his true worth. Thus the year has emphasized the necessity of conscientious, painstaking work and application.

Much has been learned by the progress of foreign-born students, whose power of concentration and ability to surmount obstacles is amazing. American students must emulate this necessary trait, if they are to keep pace with their relatives from overseas. We find in many cases unusual ability in the American student, which, if properly fostered, and directed, would tend to develop them as artists of much merit.

Since the incorporation of the Music Students' League in March, 1922, meetings have been held each Tuesday evening during the year at the rooms of The Musicians' Club, 173 Madison Avenue. At these meetings a definite idea has been carried out in the form of lectures, recitals and composers' programs, together with round table talks and student auditions. Many of the best equipped musicians in the profession have volunteered their aid in the development of this plan, and to all of these fine artists we are greatly indebted. The Musicians' Club has gladly placed its rooms at our disposal, free of charge, for which we offer our thanks.

The student auditions, particularly, have been most interesting and have shown a wealth of talent which augurs well for the future of the organization. At the last audition thirteen members took part, sixty-eight students were present and upward of eighty people thronged the rooms during the evening. A complete record has been kept of all auditions, the names of the students participating and the selections used. Public recitals for the students and their friends have been held on the first and third Sunday afternoons of each month at the Pennsylvania Hotel, through the kindness and interest of Mr. Levy, head of the banquet department. The use of the rooms was given gratuitously and we are greatly indebted to Mr. Levy for his thoughtful consideration. For a few Sundays similar meetings were held at the Art Center, 65 East 56th Street, expenses of which were met by a few interested friends of the movement.

More recently, and for some months, the beautiful Steinway Hall has been placed at our disposal, through the generosity and heartiness of Fred Steinway and H. Irion, whose splendid interest in the welfare of the Music Students' League has been one of our most cherished belongings.

At all of these public recitals artists of outstanding merit from the opera and concert fields have added greatly to our joy and inspiration. The programs have often been of surpassing beauty and import and in every instance most graciously contributed. Occasionally some particularly well-prepared students, selected from the Tuesday hearings, appeared on the Sunday programs.

A gala concert with professional talent was given for the benefit of the League at Town Hall on Tuesday evening, May 9, 1922. The artists who thus early in the year came to our side were Estelle Liebling, soprano; Arthur Hackett, tenor; Mme. Germaine Schnitzer, pianist; Cornelius Van Vliet, cellist, and Walter Golde, accompanist. A delightful program it truly was, and the fortunate audience received each number with increasing indication of delight. These splendid artists will always be remembered by a grateful host of admirers. As the only expense of the evening was the rent of the hall,

the treasury of the League was enriched \$300, thanks to our good friends. As special guests of the League, a large party from the "Lighthouse" enjoyed the program, though they saw not the brilliant setting.

A student concert, without admission charge, was given on Saturday evening, November 25, 1922, at Rumford Hall. The student artists contributing the program were: Thelma Spear, soprano; Musia Modjeska, piano; John A. Patton, baritone; Rosetta Seligson, violin; Valeriano Gil, tenor, with Ruth Rones and Lucretia Sucario, accompanists. A large audience enjoyed the music.

Another student program is in preparation for Saturday evening, April 14, 1923, at the Chamber Music Hall of Carnegie. Those who are to appear were selected by the vote of the members of the League, the list including: the Mozart Trio (violin, cello, piano); Master Sammy Kissel, violin; Giuseppe Leoni, baritone; Pearl Rich, piano; Joan Ruth, soprano, and Viola Scherer, mezzo contralto.

These young artists are considered well-equipped to give a very interesting program.

One of the delights of the year was the presentation to the League of a violin made by J. D. Horvath, the well-known violin expert and manufacturer. The violin was won in competition by Master Sammy Kissel, one of our Junior members, thirteen years old, who is studying with an advanced pupil of Professor Leopold Auer. Master Sammy will play the coveted instrument at the coming student concert. Our sincere thanks are given to Mr. Horvath for his generous and beautiful gift.

During the year an invitation was received from Josephine Dowler, vocal teacher, and an associate member, to join her class in the study and action of opera, at a very nominal charge, under the leadership of Charles Trier, a competent and long-experienced coach. Only a few of our members responded. The class was given up for lack of material and the invitation withdrawn.

An invitation to form a dramatic circle, without charge, came from another member, John Picorri, a talented reader. Several of the students attended these sessions for a while at the clubrooms. Later on, this circle was also discontinued and the invitation withdrawn.

The two classes were never officially a part of our activities, but the endeavors of Miss Dowler and Mr. Picorri were greatly appreciated.

A class in the psychology of music, under the direction of J. J. Apatow, a graduate of Columbia University, and one of our most efficient and talented members, has been held at various intervals, largely as a test. If occasion shall warrant, further activity in this direction may be developed. Our thanks are due Mr. Apatow for his unswerving interest and help.

A Bulletin was published for a short period by some of the more ambitious students; but, as the young publication was issued without official sanction, it was discontinued at the request of the board of directors.

The more pressing necessities of the students have been looked after by the Employment Bureau, through which some of our young people have had opportunity for partial or whole time work, to suit their requirements.

An Information Bureau has also been of much help, particularly to student strangers in New York. Introductions have been obtained, proper rooming and eating places suggested, practice periods allotted, lessons secured without charge from advanced students where the condition demanded consideration, and in particular instances, instruction at special rates has been obtained from and hearings given by artists of outstanding reputation and merit. In this connection we mention with gratitude the class in harmony, directed by Marion Bauer.

On all Hallow's Eve the League session was held in the great hall of the Automobile Club of America, through the kindness of Col. Arthur Woods, the president of the Automobile Club. A most attractive program was given, including an original sketch written and prepared by Mr. Picorri and presented by members of the League. Appropriate favors were distributed to the ladies and altogether the evening was one to be remembered.

During the summer a fine outing was taken to the Fulton Farm at Elmsford. Two large motor trucks were secured and sixty-five members of the League enjoyed the fifty mile ride into Westchester. Games and music gave ample diversion and a delightful luncheon was

served by a committee of which Margaret Owen was the efficient chairman. All thanks were given to Mr. and Mrs. John Fulton for their hospitality. A heavy rain storm on the way home did not dampen the ardor of the enthusiastic young excursionists. The expenses of the trip were paid for per capita.

A very beautifully engraved set of resolutions, appropriately framed, was presented to the president, who gratefully acknowledges with sincere appreciation the very high compliment.

A great grief came to our little organization. The tragic death of Genevieve V. Creamer, one of our most interested and accomplished members, brought deep sorrow to our hearts. Miss Creamer was killed by a motor truck driven by a man without a license, on Saturday morning, March 17. On Miss Mendelssohn, with whom Miss Creamer lived, devolved the painful duty of attending to all the details of the funeral, as Miss Creamer's home was in Alaska. The loving care shown by Miss Mendelssohn was most beautiful and sympathetic. Our hearts go out in fullest sympathy to the little home circle in the far off city. Because of the great distance, no relative attended the interment, which was made at Pawling, New York, in the plot of Mrs. John Coleman, a good friend whose sympathy encircled the poor body of the beautiful girl. We shall cherish the memory of Miss Creamer and think of her as in the beautiful place where music is all-pervading and lovely.

As secretary, Florence Mendelssohn has been an ideal officer—competent, trustworthy, painstaking and loyal in every detail. Her never-ending work could only be accomplished by one whose heart and soul were in her task. No words of appreciation are adequate to compensate her for her toil and the happy spirit with which she accomplishes so much. Our grateful thanks will ever be hers.

As recording secretary, Marian Johnson has been second only to Miss Mendelssohn. Never did two girls work so harmoniously for a common welfare. Miss Johnson's work is most careful, most exact, most thorough and correct. The recording work is a joy to behold and merits the highest appreciation of the League.

As chairman of the Tuesday night programs, Lorraine Sison has had a mighty task and yet so well was it accomplished that she has grown in the esteem and well-wishes of all the members. Her quiet, calm yet forceful character has smoothed over many a rough spot. She has been a real strength in the development of our work.

The recent death of Miss Sison's talented father has drawn all hearts to her and we would again have her know of our desire to uphold her hands and our real concern in her happiness and welfare.

Thelma Spear was elected second vice-president, representing the student body, but resigned the office because of repeated absence from the city and the pressure of other affairs. No successor was appointed to the position.

Mrs. Helen Fountain has brought to the office of treasurer rare judgment, great talent and poise. It has been most inspiring for our young people to have the privilege of Mrs. Fountain's superior leadership and experience. To have Mrs. Fountain's kindly interest is indeed an envied boon.

We are greatly indebted to Millard H. Ellison, counsellor-at-law, who, through the kind interposition of Leonard Liebling, has prepared without charge our papers of incorporation, our by-laws and our official seal.

No report of the work of the Music Students' League would be complete without a high place for Estelle Liebling. To omit her name would be like finishing the building without the capstone. Miss Liebling has been the most outstanding ornament in our superstructure. To her we owe the success of the gala concert. To her we owe the success of the Sunday programs. To her we owe our inspiration. At her lovely home was held the very first meeting to talk over ways and means. Her talent, her unusual ability, her wide acquaintance with great artists, have always been at our command. She has been our guiding star, our mother superior in art and beauty. We lay our tribute at her feet. May she long be spared to inspire music students with her lofty ideals and her high art.

From the busy hours of the day and night, with scarcely a moment of leisure, came Dr. Eugene A. Noble, as vice-president, in the fullness of his great heart, his deep learning and his altruistic motives. We feel keenly the honor he has thus bestowed on our humble endeavor and we promise in return to give our best, that the best may be fostered and brought forth in the music student, for whose benefit and improvement our hopes and joys are one.

The League faces a bright future. The membership is larger than at any time since the inception of the organization, forty members joining in the last three months. Work is the key note; talent, the watchword; success, and happiness for the student, the desired goal.

(Signed) J. FLETCHER SHERA,
President.

Boston Conservatory of Music

Incorporated

AGIDE JACCHIA, Director

250 Huntington Avenue, Boston 17, Mass.

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SUMMER SESSION

June 18 to September 8, 1923

Catalogue sent on request

STEINWAY PIANOFORTE

RIVIERA HAS BRILLIANT MUSICAL SEASON

Many Americans Stop for Rest and Music

Nice, April 9.—The present season here has been unusually brilliant, so far as the musical world is concerned. Innumerable concerts of major and minor artists have kept the Salle Victor Hugo before the public eye, and the creation of two operas in Nice within a period of six weeks has added to the pleasures of music lovers.

OPERAS PRODUCED.

Christiane (a lyric drama by Henri Gasave) was presented at the opera with very little success, notwithstanding the excellent singing of Hermance Gellaz in the title role, with M. Ovido in the role of Roger. At the Casino Municipal La Villa Médicis, a comédie lyrique in three acts by Jules Mazellier, was a success. Several solos, were unusually beautiful and well sung, and Mlle. Nedge-Gauthier in the title role of Fiorellina was most commendable.

SONG PROGRAMS.

At Cannes, in the early part of last week, Mme. Margaret Valdi (who has already been heard in the United States), gave a recital of English, French and Italian arias and songs at the Cercle Nautique and was well received. Mme. Valdi has a voice that is well worth all the praise she received, and her songs were presented with an artistic conception.

Mme. Pearl Barty, formerly with the Chicago Opera Company and the Teatro Reale, of Madrid, recently appeared in Nice as soloist at the Gala de la Presse. She sings with the confidence of a well trained artist, displaying an exquisite voice in selections from the Barber of Seville.

At a musicale given by Mrs. Frances Ogden at her home, Villa Cortland, Cannes, Weyland Echols, a young Californian tenor, assisted by Mme. L. de Kniageritch, of the Conservatory of Moscow, gave a most enjoyable program of French and English songs. Mr. Echols is returning to the States shortly.

HUBERMAN SCORES.

So great was the success of Huberman, the Polish violinist, in his recital of March 27, that he gave a second concert two days later at the Salle Victor Hugo, where an equally enthusiastic and appreciative audience greeted him. It is to be hoped that such a great artist as Huberman will not remain away from this city very long, for if memory serves the writer well, it is ten years since we had the pleasure of hearing him.

EASTER WEEK INTERESTING.

Easter week was a week to be well remembered, what with the arrival of the King of Sweden on the Riviera, and the wonderful productions of the Monte Carlo Opera Company, augmented by the renowned John McCormack's presence. Massenet's Don Quichotte was given at the Monte Carlo Opera in a wonderful stage setting. Vanni-Marcoux's singing was excellent, and Lucien Fougère, of the Paris Opéra Comique, was also well received.

John Heath, pianist, appeared in the Riviera Palace Hall in a recital, with a varied program by Chopin, Liszt, Debussy and Granados. Mr. Heath disclosed an unusual balance of tonal values and in his interpretation of Chopin was unusually brilliant. Mr. Heath is the director of the Institute Leschetizky, in Paris.

Among the notables seen in Monte Carlo the past week were Mary Garden, John McCormack, Jean de Reszké, Edwin Schneider and Rudyard Kipling.

At a recent "at home" given at the Villa O'Hagen, by Mr. O'Hagen, Mr. McCormack rendered an excellent program of Irish ballads, a splendid song by Mr. McCormack's accompanist, Edwin Schneider, Your Eyes, and To the Children and When Night Descends, by Rachmaninoff.

DE RESZKÉ-SEAGLE PUPILS IN PARISFAL.

Our Easter Monday, under the direction of Reynaldo Hahn, twenty-eight pupils of Jean de Reszké rendered the flower music from Parisfal at Cannes. Noted among the artists were Mme. Rachel Morton Harris, soprano, of New York, and Floyd Townsley, a pupil of Oscar Seagle and M. de Reszké, who appeared in the role of Parisfal.

MME. WALSKA EXPECTED.

Mme. Ganna Walska (Mrs. Harold McCormick) who recently arrived in France from her American concert tour, is expected to spend a fortnight here in Nice, prior to her departure for Poland, where she will appear in opera at the invitation of the Polish government. Mme. Walska is also to appear in Rigoletto, shortly, at the Paris Opéra, and plans to return to New York for the early part of July.

Samuel Insull, president of the Chicago Civic Opera Company, who has acquired the presentation rights to nine or ten of the leading French operas for next season, among which are Samson and Delilah, Lakme, Monna Vanna, Cleopatra and others, stopped here accompanied by Giorgio Polacco, musical director of the company. They came from Milan, where they have been looking over the operatic field for new singers.

M. LORD VERNET.

Mme. Gray-Lhevinne Recalled to Richmond

Richmond, Va., April 19.—As a special event worthy of the Intercollegiate convention attended by delegates from nearly every state east of the Mississippi, north and south, the University of Richmond, Virginia, brought Mme. Gray-Lhevinne, the popular violinist, whose recital here created such a sensation on February 5 that Richmond is still agog over it, back from the State of Ohio for another concert.

The University auditorium (West Hampton Hall) was crowded with an eager, enthusiastic audience to greet and applaud the artist on the night of April 18. Owing to the storms of applause the program lasted until eleven p. m.

This violinist establishes a contact with her audiences which is made possible by her personal magnetism and charm. This method of conducting a recital is of great value in interesting persons who usually find the deeper classics "over their heads," but it takes a most gracious personality and a sterling artist to put it across. Richmond wants her a third time, if it can possibly be arranged. J.

John Powell Booked for Williamsburg

John Powell has been engaged for a recital at Williamsburg, Va., May 11, under the auspices of William and Mary College.

NEW YORK HERALD, APRIL 27, 1923

Percy Hemus, Opera Barytone, Gives an Enjoyable Recital

Singing of Mozart Air With
English Text by Late Mr.
Krehbiel Effective.

By W. J. HENDERSON.

Percy Hemus, barytone, gave a song recital last evening in Aeolian Hall. He was heard oftener in former seasons than of late. He has recently been a member of the opera company which tours the country under the direction of William Wade Hinshaw singing Mozart in English. And it was in a Mozart air with English text by the late H. E. Krehbiel that Mr. Hemus had one of his most delightful minutes in this recital.

The English title of the air is "Confound Every Squalling Woman" and the opera in which it is found is "The Escape from the Seraglio." Mr. Krehbiel interpolated in his English version of "Der Schauspielerdirektor," entitled "The Impresario."

Mr. Hemus has of late been the impersonator of the impresario and his stage experience has enlivened his song singing in concert. He was always a good singer but there were new touches of humor and a fresh deftness in delineation in his art last evening.

He was not continually humorous, for he sang Handel's "Where'er You Walk," Beethoven's "Creation's Hymn" and "Adelaide" and Schubert's "Wanderer." He also sang Sidney Homer's "The Pauper's Drive" and Walter Damrosch's "Danny Deever." The central number on his program was a vocal scene entitled "Cain," with words and music both by Rupert Hughes, the versatile gentleman who ranges from composition to novel writing and movie creation.

It is a pleasure to hear Mr. Hemus in spite of some personal idiosyncrasies which might be made subjects of debate. But this barytone knows so much about vocal technique and uses his voice with so much interpretative skill that he interests music lovers in all kinds of songs.

He sang everything in English last evening and made everything intelligible. He gave a clear demonstration of the possibility of conveying to an audience the words of every song with English text. He also published a perfectly clear and well formed plan of interpretation in each number.

Some hearers might disagree with his plan, but none could fail to acknowledge that it was firmly made and fully made known. His audience was large and rewarded him with abundant applause.

THE SUN, FRIDAY, APRIL 27, 1923

Percy Hemus in Song Recital

American Barytone Includes Scena
by Rupert Hughes; Bruno Walter
Five Weeks Next Season

Percy Hemus, a barytone well known to America and continents contiguous, gave his first recital of the season in Aeolian Hall last night. He continued the strict custom of singing all his program in his native tongue of English, and included as one of its four groups a vocal scena, "Cain," by Rupert Hughes.

Mr. Hemus sings buoyantly. Heartiness and sincerity issue out with his production and help make his voice ring. It is the voice of an optimist and the style of an actor. For Mr. Hemus has found his place on the operatic stage, as well as on the concert. Mr. William Wade Hinshaw, fondly remembered for his impresariaship of the Society of American Singers at the Park Theater, has now been sending the late Henry Edward Krehbiel's version of Mozart's "The Impresario" around the country with much success—and Mr. Hemus has had a large vocal and dramatic share in the furtherance of the project. Indeed, one of the first things that Mr. Hemus sang last night (and one of the most cherished) was the aria from "Il Seraglio," which is interpolated into "The Impresario."

Mr. Hughes's "Cain," too, made its effect upon an audience of enthusiasts.

NEW YORK EVENING POST, APRIL 27, 1923

Music

Recital by Percy Hemus

Mozart, who died in 1791, would have shaken his head incredulously had any one foretold him that in the years 1921-1923 an American manager, William Wade Hinshaw, would successfully tour the United States of America with one of his operatic trifles, "The Impresario." It is owing to the vocal art of the well known baritone, Percy Hemus, that he has been able to achieve this surprising feat.

Incidentally, this long tour has kept Mr. Hemus from singing in New York as frequently as he used to. Last night he reappeared in Aeolian Hall and entertained a good-sized audience.

NEW YORK TIMES, APRIL 27, 1923

Percy Hemus Pleases in Songs

Percy Hemus, who has been on tour this season with a production of Mozart's "The Impresario," gave a recital of varied songs, both modern and classical, in Aeolian Hall last evening. The large audience gave signs of enjoying his singing and demanded that he give several encores during the evening. With dramatic zeal and power of voice he gave Rupert Hughes's "Cain" in a commanding manner which won favor with the audience and the composer, who bowed acknowledgment for his part of the applause from a box. Gladys Craven made the accompaniments a valuable aid to the singer.

NEW YORK TRIBUNE

Percy Hemus Sings Concert Program Entirely in English

NEW YORK EVENING TELEGRAM

Percy Hemus Sings Music by Novelist

**AVAILABLE FOR RECITALS UNTIL SEPT. 15
ALSO SPRING OF 1924**

Management: Wm. Wade Hinshaw, 1 West 51st Street, New York City.

LINCOLN'S MUSICAL ACTIVITIES PROVE VERY IMPRESSIVE

Mrs. Kirschstein and Other Local Musicians Present Fine Array of Talent—Much Local Activity Also

Lincoln, Neb., April 12.—The second number on Mrs. H. J. Kirschstein's Artists' Course was given before an immense house at the Auditorium by Pablo Casals and Jacques Thibaud. With their competent accompanists, Charles Hart and Edouard Gendron, they presented an excellent program. Pablo Casals gave cello selections of much merit. Of late years Lincoln has been visited by some excellent cello players and the public is learning to appreciate more thoroughly this difficult instrument.

Jacques Thibaud's appearance made a great sensation. A more satisfactory all around musician has not been heard here and his well balanced program was calculated to storm the house, as it did on this occasion. He is an artist of intelligence and marked distinction and not the least of his charms is his manner of meeting his audience, both before and after playing. The day after the concert Mr. Thibaud was tendered a luncheon by Manager Kirschstein and a score of enthusiasts, at the Lincolnshire. It was a delightfully informal affair and marked but one of the many opportunities Mrs. Kirschstein has made possible—that of meeting great artists. The centerpiece of the table was a mound of spring blooms with the French and American flags as thoughtful reminders. Mr. Thibaud was at his best, giving many alert and witty responses to the toasts. Mr. Casals was unable to be present, having left on a midnight train. It is due to Mrs. Kirschstein that these fine concerts and delightful meetings are possible and it is no small accomplishment to have put Lincoln on the musical map as she has done.

MADAME SCHUMANN HEINK.

Madame Schumann Heink appeared at the Auditorium before a throng of admirers. This makes her seventh appearance here, her first concert being under the auspices of the Matinee Musical twenty years ago. She offered a program of big proportions and was most happy in her selections. The recitative and aria from Titus and the scene from Götterdämmerung were the high spots of the evening. She delighted with her English songs singing, first, Ward Stephen's Brother of Mine just as she sang it in war time. When she announced the number she said in her characteristic way, "This is for my boys—and they are everywhere I go. With the army and the navy, you know, I am always just Mother Schumann Heink." Many encores were given, among them Lieurance's Indian Love Song with violin obligato by the assisting artist, Miss Hardeman. This violinist also scored heavily with her artistic solos. The success of the evening is due to Mrs. L. Thompson, who managed and sponsored the big event.

MID-YEAR CONCERT BY HIGH SCHOOL ORGANIZATION.

The Musical Organization of the Lincoln High School gave its sixth annual mid-year concert in the school auditorium, before a large audience. A program of well ren-

dered concerted vocal music was given by the glee clubs, directed by H. O. Ferguson, supervisor. Charles B. Righter, Jr., director of bands and orchestras, conducted the organizations in well selected numbers. Lincoln is justly proud of these young teachers and the concerts are gladly welcomed.

UNIVERSITY SCHOOL OF MUSIC FACULTY RECITALS.

One of the educational advantages being offered the general public is the series of fine concerts by faculty members of the University School of Music, Adrian Newens, director. Noted among these were a piano recital by Herbert Schmidt, which was a treat for teachers as well as students, a vocal recital by Madame Gilderoy-Scott, and the appearance of Edith Burlingame Ross, the organist, who has been influential in the revival of interest in organ study now so noticeable in Lincoln. The large audiences which have greeted these artist-teachers attest emphatically the appreciation of the public.

MUSICAL ART CLUB.

It is the custom of the Musical Art Club, an organization formed for the serious study of music, to hold a reception and musicale complimentary to the actively engaged musicians of Lincoln and suburbs. It is always a happy meeting of busy people. Mrs. E. L. Cline and Mrs. Joseph Granger issued invitations for the event to be held at the Cline home. A program of excellent concerted singing was furnished by members of the club with Gertrude Culbertson Bell as accompanist. Mariel Jones, who offered piano music, delighted her hearers with her facile technique, warm tone and breadth of conception. Refreshments and a social hour followed. It is doubtful if there is another element better calculated to cement the musical fraternity than just such happy affairs as this one.

LATER ARTIST COURSE NUMBERS.

Ossip Gabrilowitsch was an attraction which brought together many piano students and music lovers. A program featuring two sonatas, Beethoven's D major, op. 10, and Schumann's G minor, op. 22, was given with this master's extraordinary technical achievements. Mrs. Kirschstein brought Gabrilowitsch to Lincoln and, later, presented Titta Ruffo. This artist came more than half way with the result that everyone in the vast auditorium was not only his admirer but his friend. He gave of his best in a long program. He was assisted by Yvonne D'Arle, soprano, and Max Merson, a talented pianist and accomplished accompanist.

MRS. RAYMOND'S CHORAL ACTIVITIES.

Carrie B. Raymond's chorus of 250 of the State University students was heard recently in Coleridge-Taylor's Tale of Japan. It was a delightful occasion, the ensemble and general interpretation being of a high order.

STUDENT RECITALS.

Many recitals of merit are being introduced into the season's entertainment by talented students. Mme. de Villmar's Evening of Song showed the marked advancement of her class. Recitals by students from the Edith Lucille Robbins Studio, the Gutzmer-Poston Studio, the University School of Music and the Wesleyan Conservatory of Music

have attracted interested audiences. Walter Wheatley's classes contain pupils of all grades, many of whom are University of Nebraska students. He recently gave a recital in Temple Theater which disclosed much talent and several artist-pupils.

NOTES.

A number of Lincoln teachers attended the State Convention for Music Teachers, which met in Omaha.

Thurlof Lieurance and Edna Morley Lieurance are at home after a strenuous season on a coast to coast concert tour.

The Board of Education has instituted free Sunday vesper concerts which have been a great success. Harry Ferguson and Charles Righter, Jr., are largely responsible for the success of the venture.

Miriam Righter gave her piano recital for graduation before an enthusiastic audience of fellow-students, faculty members and interested friends. She is a student of Herbert Schmidt. She is refreshingly natural and possesses a charm of personality which radiates from her as she plays.

E. E. L.

Charlotte Lund to Broadcast Opera

Charlotte Lund, whose opera recitals with Val Peavey, pianist and singer, have been so successful, has arranged to broadcast I Pagliacci for the WEAF radio, Monday evening, May 21. Her recent recitals of Louise and other operas, both in her studio, and under Scandinavian auspices (Waldorf-Astoria Hotel, April 30), brought her renewed admiration and an enlarged clientele for her special recital, which is planned for this month at the MacDowell Club, New York.

Elsa Alsen to Return

Elsa Alsen, dramatic soprano, who made such a favorable impression during her appearances here with the Wagnerian Opera Festival, sailed last week on the President Roosevelt. During the summer she will sing in opera in Germany, and will return to the United States in the fall with the Wagnerian Opera Company which, after a brief tour, will open its New York engagement on Christmas Day.

Mary Seiler to France

Mary Seiler, the New York harpist, sailed on the Savoie, May 5, to continue her studies at the Fontainebleau School of Music in France, under the distinguished French harpist, Marcel Grandjany. She will return to New York in October. Muriel Izzard, Margaret Weaver, contraltos, and John Campbell, tenor, all of New York, will go to Fontainebleau also.

Patton Pronounced "Sterling Artist"

Recently Fred Patton sang the baritone and bass roles in Saint-Saëns' Samson and Delilah at the Columbia, O., Music Festival, and, according to a telegram received by his managers from the musical director of the festival, he "made a wonderful hit" and was pronounced a "sterling artist" and the "finest baritone ever heard here."

REIMHERR

Noted American Tenor Scores Again in German Lieder Recital

N. Y. World:

German Lieder in the hands of such an interpreter as George Reimherr, who gave another recital yesterday afternoon at the National Theater, become things transformed. They are no longer stodgy Teutonic songs, to be rendered dutifully, with liberal applications of gutturals and strange vowels; they become what perhaps their writers intended, fresh, homely songs, full of sentiment, replete with a broad, if not too serious emotion.

Such a group as those of Eugen Haile, which formed the feature part of Mr. Reimherr's program, are just that sort of composition. The soloist may not be, purely vocally speaking, a supreme figure; but as one to convey the emotional content of his material, to express tenderness, as he did in the measured "Wenn Deine Lieben," and then, immediately after, a robust heroic vigor, as in "Der Egoist," Mr. Reimherr stands as a true and notable artist. The song "St. Johanni" had delicacy, beauty and grace such as have rarely been attached to a German Lied in all this season's programs—and we have had many Lieder. Small wonder it had to be repeated and that the ample house demanded two more encores.

Mr. Reimherr has, in addition to stage presence and impeccable diction, a joy of singing which might have characterized one of the Nuremberg troubadours. If he does become slightly nasal at times, his voice is for the great part adequate to his material, and he checks it out with excellent interpretative art.

N. Y. Times:

George Reimherr, Tenor, Sings Again
George Reimherr gave his third recital of tenor songs this season in the National Theater yesterday afternoon before a large audience. The program was chosen from German Lieder and the hearers expressed enjoyment of his interpretations and excellent diction. Mendelssohn's "Auf Flügeln des Gesanges" was warmly applauded as were five songs by Eugen Haile.

N. Y. Evening World:

GEORGE REIMHERR, TENOR, SINGS A GERMAN LIEDER PROGRAM

While George Reimherr, tenor, was not an official participant in the Week of Music that is upon us, his recital, given yesterday afternoon in the National Theater, certainly deserves a place in any musical celebration. Mr. Reimherr is ambitious as well as versatile. At a recent recital he sang, in English, Russian master songs with excellent enunciation and style. Yesterday he presented a program of German Lieder in the original language, to the manifest pleasure of the large audience. He showed no partiality toward the composers, calling upon Robert Franz, Schubert, Liszt, Brahms, Eugen Haile, Schumann, Richard Strauss, Mendelssohn, Kaskel, Marx and others with the utmost confidence.

Mr. Reimherr gives evidence of constant progress in his art. He appears to be a diligent student and his programs are indications of his musical taste and his sincerity. He sings his numbers in a simple, convincing manner, his phrasing is intelligently planned and his diction always an asset. His voice, of light timbre, yesterday could not bring out all the emotion or fervor of some of his selections, but they were all artistically done. Frank Braun provided expert accompaniments.

N. Y. Globe:

In the National Theater, yesterday afternoon, George Reimherr gave his third recital for this season. The gifted young tenor was heard in a program of German Lieder, his delivery of which was marked by keen intelligence and particularly commendable diction. A large and enthusiastic audience was present.

N. Y. Evening Mail:

GEORGE REIMHERR AGAIN

A program of German Lieder gave George Reimherr another chance at the National Theater yesterday to show what a beautiful lyric tenor voice he has. Particularly interesting was a group of songs by Eugen Haile, who may truly be called the Schubert of modern times.

It would be a pity for the concert stage to lose Mr. Reimherr. Yet the conviction grows that his art should be consecrated to a larger audience and that he would find this audience in some of

the spectacular revues that are so much more popular than any musical program.

N. Y. Telegram:

George Reimherr, well known New York tenor, gave another song recital yesterday afternoon at the National Theater. His program was devoted exclusively to German Lieder, a type of song in which he is well versed. Much of the recital was taken up with familiar songs, Schubert's "Du bist die Ruh," sung delightfully; Brahms' "Vergebliches Standchen," Mendelssohn's "Auf Flügeln des Gesanges," Strauss' "Zueignung" and others equally well known.

There was one novel group, in which Mr. Reimherr presented five songs by Eugen Haile, a German composer, who has spent several years in this country very inconspicuously. Mr. Haile was considered to be a very promising composer before he left Germany, but he has had scant attention here. However, the works which Mr. Reimherr offered showed a decided talent for song writing. "Schönelein" proved to be a charmingly melodious number. "Frühlings Nahan," built in the style of a simple folk song, was sung so well that the audience demanded a repetition. Mr. Haile's melodies are simple and direct, but not conventional or reminiscent, and he writes expressive accompaniments. His songs deserve to be sung here often.

In phrasing, in enunciation, in the matter of style, Mr. Reimherr's singing of German Lieder leaves little to be desired. He sings with brains as well as with voice. A large audience heard and enjoyed his program.

N. Y. Post:

George Reimherr gave a recital in the National Theater yesterday at which he introduced some of the unjustly neglected songs of Eugen Haile.

N. Y. Herald:

REIMHERR, TENOR, SINGS

George Reimherr, tenor, gave his third song



Sketch by George Peixotto.

recital this season at the National Theater yesterday afternoon. He sang with admirable vocal skill a program of German Lieder, including selections from Franz, Brahms, Haile, Schumann, Karl von Kaskel, Joseph Marx and Dohnanyi. He added many encores to his printed list. Frank Braun played the accompaniments with taste. The audience filled the theater.

N. Y. Tribune:

At the National Theater George Reimherr drew a good-sized audience for his third recital, devoted to German Lieder. There were familiar numbers by Brahms, Schubert, Schumann, Strauss, Mendelssohn and Franz on his program, with less known ones by Dohnanyi, Eugen Haile, Marx, Henschel, Feltz and Kaskel. The tenor was in good form. While his voice had some metallic notes, it was generally pleasing, and he was able to give a sympathetic interpretation of his various numbers and bring many calls for encores from his hearers. These were generously answered. Frank Braun, as before, accompanied.

The above criticisms are reproduced exactly as they appeared in the New York papers

Concert Direction: EVELYN HOPPER

Aeolian Hall, New York



GALLI-CURCI Says—



Feb 23rd 1923

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the true art of singing and the intelligent simplicity of your elucidations through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "Bel Canto."

Gratefully yours,
Amelita Galli-Curci

THE AMBASSADOR
New York

February 23, 1923.

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO."

Gratefully yours,
AMELITA GALLI-CURCI.

SUMMER CLASS AT HIGHMOUNT (in the Catskills) NEW YORK
JUNE, JULY, AUGUST, SEPTEMBER,
REGISTRATIONS NOW BEING RECEIVED.
AFTER OCTOBER 1ST, NEW YORK CITY

FRANTZ PROSCHOWSKY

419 Fine Arts Building, Chicago

Author of "THE WAY TO SING"—Just Published by C. C. BIRCHARD, Boston, Mass.

DRESDEN CELEBRATES EASTERTIDE WITH BACH'S PASSION MUSIC AND PARSIFAL

American Pianist Plays Modern Music

Dresden, April 13.—As in most all important German cities, Dresden's Easter holidays were marked by several performances of Wagner's opera, Parsifal, a work especially appropriate at this time of the year. Each performance given in the Staatsoper was sold out and many were disappointed in not being able to purchase tickets. Almost as popular with Dresden's public was Bach's St. Matthew Passion music. At the performance on Good Friday the church was crowded to the doors.

Aside from this seasonable music, Dresden has been hearing quite a number of modern compositions, especially in the recitals of the young American, Hermann Rovinsky, and the Dresden pianist, Paul Aron. It was Rovinsky's second appearance here this season and he again revealed his remarkable pianistic skill. He was heard in works of Ravel, Stravinsky and d'Indy with which he scored a big

success. His technic is equal, if not superior, to that of many of his young countrymen whom we have heard here. His program also contained compositions by Chopin, Grieg and Brahms with which he was more successful than Bach.

BLOCH'S VIOLA SUITE WINS FAVOR.

In his final "novelty program," Paul Aron included the suite for viola and piano by Ernest Bloch, director of the Cleveland Conservatory of Music, which attracted a great deal of attention and won undisputed approval. Aron also made us acquainted with Eugene Goossens' piano quintet, a work revealing traits of cultivated artistry, musical color and emotional expression. Aron, formerly one of Max Reger's closest friends, is a pianist of superior attainment and his "novelty programs" have been an outstanding feature of Dresden's musical season.

A. INGMAN.

ROCHESTER CLOSSES SEASON OF VARIED MUSICAL EVENTS

Festival Chorus Shows Progress—Arthur Alexander Conducts Farewell Program—Calvé Welcomed Again—Children Hear Chamber Music Art Society—Eva Gauthier and E. Robert Schmitz in Joint Recital—Other Concerts—Notes

Rochester, N. Y., April 21.—The musical season at the Eastman Theater closed on April 4 with a concert by the Rochester Festival Chorus, Oscar Gareissen conducting, assisted by the Eastman Theater Orchestra under direction of Victor Wagner. The concert marked the end of virtually six months of weekly musical attractions in the Eastman Theater, every Wednesday night, with the exception of a few weeks at Christmas time, having been given over to such an event.

Including nine performances by the San Carlo Opera Company, which opened the season in October, a total of twenty-seven musical events were presented in the theater, besides fifteen chamber concerts in Kilbourn Hall of the Eastman School of Music, providing in all by far the richest musical season in the city's history.

Figures presented at the meeting of the board of directors of the Eastman Theater at the close of the season disclosed that the musical activities, despite the capacity attendance at nearly all of the concerts, were given at a loss of \$9,875.26. This was due to the fact that the admission price at all of the concerts was kept at a figure within the reach of everybody and to the great overhead expense at the theater. The total attendance at the nineteen concerts was 56,547, and the week of grand opera drew 26,568. The cost of the musical season was seventeen and a half cents more per person than was taken in. The opera week recorded the best profit of the season, \$4,044.47, and was the most successful engagement that the San Carlo Company had in its entire tour.

FESTIVAL CHORUS SHOWS PROGRESS.

At the Festival Chorus concert a cantata new to Rochester, The Swan and the Skylark, by Goring-Thomas, was presented, in addition to shorter works and several selections by the Eastman Orchestra. The chorus, nearly 100 in number, wore silver gray gowns, which blended harmoniously with the special stage background. It was the first public appearance this year of the chorus, which for ten years has been steadily progressing under the direction of Mr. Gareissen and which in that time has given only four concerts exclusively for its own benefit. In the cantata the following four Rochester soloists were heard: Loula Gates Bootes, soprano; Claire A. Howland, contralto; Charles Hedley, tenor, and George Frank, baritone. A large and cordial audience heard the concert.

ARTHUR ALEXANDER CONDUCTS FAREWELL CONCERT.

The debut of the Rochester Philharmonic Orchestra on the evening of March 28, a review of which has already appeared in the MUSICAL COURIER, also marked the farewell to Rochester of Arthur Alexander, who conducted the orchestra at its inaugural concert. Mr. Alexander's resignation had been tendered some weeks before the concert, but he extended his connection with the theater until that date inasmuch as he had been largely responsible for the development of the orchestra and had rehearsed it in preparation for the concert. A few days after this event Mr. Alexander set sail for Europe for a trip of indefinite length. His place as conductor of the Eastman Theater Orchestra thus far has been filled by Victor Wagner, who previously was the assistant conductor.

CALVÉ WELCOMED AGAIN.

On March 21 Emma Calvé made her first appearance in Rochester since her return to the concert field, appearing before a large audience in a program of extraordinary interest. She sang four groups, covering Russian, English, Italian and French schools and closed with the Habanera and Aria des Cartes from Carmen. She was greeted with prolonged applause after each group. Yvonne Dienne was the pianist and she also offered a solo group.

CHILDREN HEAR CHAMBER MUSIC ART SOCIETY.

On the evening of March 23 and the afternoon of the following day, the Chamber Music Art Society appeared in Kilbourn Hall. The first concert was in the Friday evening season series and the other was the last of three Saturday afternoon concerts for children. The programs were much the same for the two concerts, but for the children the various instruments in the ensemble gave individ-

ual demonstrations to illustrate their function in an orchestra. Emil Mix, the contrabass player, was the speaker at this concert. The ten instruments which compose the Chamber Music Art Society were heard in selections written for an ensemble of that size, including a nonetto in F major by Spohr, and arrangements of Gounod's Funeral March of a Marionette and Grainger's Mock Morris and Molly on the Shore. The oboe, violin, viola and cello were heard in a Mozart quartet and there were numbers for flute, oboe and clarinet, for oboe, clarinet and bassoon and for flute, oboe, clarinet and bassoon.

EVA GAUTHIER AND E. ROBERT SCHMITZ IN JOINT RECITAL.

On the evening of April 2, Eva Gauthier, French-Canadian mezzo-soprano, and E. Robert Schmitz, French pianist, gave a joint recital in the Corinthian Theater for the benefit of the American Field Service Fellowships established in French universities in memory of American soldiers who died in the war. Mr. Schmitz, who had never been heard in Rochester, delighted in a program that included a Bach-Liszt Fantasia and Fuga, Debussy's Children's Corner and



"Miss May Peterson is different. Her recitals are far from the well worn paths that have been trod over and oft by other soloists. She explains her songs that are in foreign tongues, sometimes translating the lines, other times simply telling the story."

The Portland Telegram, Portland, Oregon, said the above about May Peterson, soprano of the Metropolitan Opera Co.

Concert Direction: MUSIC LEAGUE OF AMERICA

712-718 Flak Bldg., New York

After June 1, 1923, under the management of Haensel & Jones

Mason & Hamlin Piano Used Aeolian-Vocalion Records

numbers by Emerson Whithorne, Ravel and Saint-Saëns. Mme. Gauthier sang a group of national folk songs, a group of modern American songs and a group of French songs. Leroy Shield was her accompanist.

OTHER CONCERTS.

The final members' recital of the Tuesday Musicales season was given on March 27 in Kilbourn Hall. The Tuesday Musicales chorus, directed by Mrs. Charles L. Garner, sang several numbers, assisted by Elsie McMath Cole, pianist; Katherine Scott, vocalist; Effie Knauss and Hazel Dossenbach, violinists. Other numbers were provided by Margaret Goetz Kellner, soprano, with Mary Harrison at the piano, and Constance Finckel, pianist.

The Kilbourn Quartet closed the chamber music season in Kilbourn Hall on Monday evening, April 9, playing before a large and enthusiastic audience. The program consisted of Haydn's No. 11 quartet; Schubert's quartet in D minor and Weinert's E flat quartet. The members of the quartet are Vladimir Resnikoff, first violinist; Gerald Kunz, second violinist; Samuel Belov, viola, and Joseph Press, cello.

NOTES.

The South German Male Chorus gave its second concert of the season before a capacity audience in Convention Hall on the evening of March 23.

George McNabb, pianist of the Eastman School of Music, gave a recital for the benefit of students of the school on the afternoon of March 26.

The Symphony Orchestra of Rochester, an organization of amateur musicians, gave its third and last concert of the season on April 17, with Hermann Dossenbach conducting, and Hazel Dossenbach, violinist, as solo artist. The concert, free to the public, was heard by a large audience.

Students' recitals have been given recently by pupils of Maude Elliott Williams, Albert Bowerman and Annie Parsons.

Lillebil Ibsen, Norwegian dancer, and Margarethe Somme,

Norwegian pianist, gave a joint recital on April 7 in the Corinthian Theater, under the direction of the Women's City Club.

H. W. S.

Pearl G. Curran a Successful Chairman

Pearl G. Curran, a composer of considerable reputation, was appointed chairman of the music section of the Pelham Manor Club. It had always been said around the club that Pelham was too near New York for their members to take an interest in local concerts. They felt they could all come to New York and enjoy every form of musical entertainment offered. But this past year some of the more far-seeing knew a music section of the Pelham Manor Club would find its place and develop into something that would be thoroughly enjoyable in every way. When Mrs. Curran was appointed chairman, its success was assured. The entire committee, under her capable leadership, created a program that will be remembered for a long time by the members, unique and unusual, and the presentation was decidedly out of the ordinary. The entertainment was called Long, Long Ago. The idea was that they would reproduce the studio of the famous Mme. Ashford, who was prominent in New York musical circles during the year 1873. The stage gave the effect of fifty years ago, with its old furniture and the "whatnot" in the corner. This reproduced one of Mme. Ashford's famous afternoon tea and musicales.

All of those taking part in the program wore costumes of the period. Every one who was fortunate enough to attend this concert felt sure Mrs. Curran and her associates had given a great deal of time to the minutest detail, even to the tropical gossip and incidents of the day, which were referred to in the dialogue which took place.

The musical program was offered in a most natural way while these ladies in their old-fashioned silks and satins sat around the tea table.

Mrs. Curran explained that all of the selections used were not entirely of 1873 period, but so nearly so that they fitted in perfectly with the scene and setting. The cast of characters and program presented were as follows: Gustav Lang's Flower Song, Beethoven's Moonlight Sonata and Mendelssohn's Spring Song, by Mme. Ashford (Mrs. H. G. Curran); Phyllis Has Such Charming Graces and Singing's The Gull, by Priscilla Dean (Mrs. G. C. Bechtold); Schubert's Haidenroslein and Untrue, and Loch Lomond, by Mary Langdon (Mrs. D. T. Goodnow); Thomas' Connaits tu le Pays, and Bayly's Long, Long Ago, by Lucy Duane (Mrs. C. H. Connor); a French group by Katherine Davenport (Mrs. Edward Guest); Twickenham Ferry (Old English), by Annabel Lee (Mrs. L. Austin); Pergolesi's Se tu M'ami and Scott's Annie Laurie, by Miss Stewart (Mrs. Frederick Shilling); Love's Old Sweet Song, by Harriet Lane (Mrs. Harold Norton); Harrison's In the Gloaming, by Mme. Benton (Mrs. Norman Macbeth); Sweet and Low, including Anna Dean (Mrs. C. J. La Mothe), Annabel Lee, Jane Scott (Mrs. B. T. Briggs), and Harriet Lane, who also sang Last Night, by Halidan-Kjerulf. Believe Me, if All Those Endearing Young Charms, with the entire chorus, ended the program. The parts of Helen Worth, Nancy Lane and Josephine Wells were played by Miss Murphy, Mrs. William L. Bradley and Mrs. J. S. Mitchell, respectively.

So spontaneous was the enthusiasm for this unusual program that Mrs. Curran has been prevailed upon to repeat it in the very near future. During the next weeks the same idea will be carried out, only she is offering an all modern program. Many of our best known local composers will attend, including Marion Bauer, who will give a short talk; Robert Huntington Terry, and others.

Among the other interesting things which Mrs. Curran has accomplished during the winter is the establishment of the Manor Club Choral. The first concert was offered on February 16. Howard Barlow was the conductor, Richard Hale the soloist, and Helen Chase the accompanist.

This is one of the most active musical sections of a woman's club in the near vicinity of New York City, and Mrs. Curran should be congratulated and complimented for her excellent and untiring efforts.

Enesco Concertizing in Europe

Since his return to Europe after a five weeks' concert tour in this country, Georges Enesco has been busy concertizing in the French provinces and in Paris. He obtained a big success as soloist with the Colonne Orchestra under the baton of Gabriel Pierné. On the occasion of his two appearances with this orchestra he was heard in the Bach concerto in A minor, the Brahms concerto in D, and a new work by Sylvio Lazari for violin and orchestra. Mr. Enesco was also acclaimed as composer and conductor, when he laid down the bow and took up the baton to direct his own Rumanian rhapsody and his suite for orchestra. Enesco left Paris for Bucharest early in April, where he is scheduled to give, with Alfred Alessandresco, the composer and conductor, four sonata recitals for violin and piano. Among the works on the programs are those of the following French composers: H. Schmitt, de Castillon, Guy Ropartz, Witkowski, Albert Roussel.

Minnie Tracey's Pupils in Interesting Concert

At the Woman's Club, Cincinnati, O., on April 19, a performance of Visions of Spring (repeated by request), a scene from L'Africana, and Ruth, by César Franck, were given by Minnie Tracey, the proceeds going to the Community Chest. Those taking part in the program—pupils of Miss Tracey—were: Therese Strauss, Mary Steele, Hazel Levy, Leo Lucas, Bess Brady, Catherine Wise, Betty Lutmir, Mary Thornburg, Ruth Wolf, Genevieve Breuer, Esther Boehlein, Mary Morrissey, Paul Bliss, Lillian Sherman, Margaret Mary Earls, Mary Baehring, Bernice Rosenthal, Mary Margaret Fisher, Marguerite Hukill, Corine Singerman, Mrs. Gordon-Reis, Mary Steele. Virginia Gilbert accompanied at the piano.

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Unsuccessful musicians believe in luck.

Do you feel festive? This is the season of music festivals.

See that music does not grow weak now that Music Week is over.

The non-stop arpeggio record is held by the young lady next door who is practising to be a singer.

Those who merely understand music have no monopoly of it. Music belongs to anyone who enjoys it.

That philosopher who wrote, "No discourse that is too long can be pleasing," uttered a valuable hint also for composers, conductors and givers of recitals.

Now that the Hippodrome is to be closed permanently, its herd of elephants is for sale. Does this suggest nothing to prima donna press agents?

Science can explain everything except the reason why operatic prima donnas appearing in concert always leave the stage with a hop, skip, and a jump.

The latest estimate is that there are 110,000,000 inhabitants in the United States. The MUSICAL COURIER never dreamed it had that many readers.

The Stockholm correspondent of the MUSICAL COURIER sends word that the Swedish Ballet is scheduled for its first visit to the United States next winter. A detailed announcement of the plans for the American tour is expected shortly.

The newly incorporated State Symphony Concerts, which Josef Stransky is to conduct, announces fourteen subscription concerts divided between Carnegie Hall and the Metropolitan Opera House and also gives the names of three distinguished soloists already engaged, Maria Jeritza, John McCormack and Ignaz Friedman. This looks like real competition for the other orchestras.

Music Week is over. It was bigger and better than ever before; in fact, under the skilful and expert guidance of the present management it is getting better and better in every way, year by year. There was more music and more different kinds of music than could be enumerated in a column of this paper. So why try? The value of the work accomplished in making two blades of music bloom in hearts where only one—if any—flourished before, is incalculable. And among the most valuable features were the concerts given by an enormous group of over nine

hundred artists and organizations in different institutions—hospitals, homes and prisons—which brought a ray of light and a knowledge of what Music Week means to the sick, the poor, and the unfortunate. This work, under the direction of Mrs. Sada Cowen, was splendidly organized. The whole gigantic program of the week was, in fact, carried out in an impressive manner. The cultural value of such a demonstration is incalculable and it is good to know that it will continue annually in even increased proportions.

A report was circulated recently by one of our neighbors that the daughter of Adolf Tandler, formerly conductor of the Los Angeles Symphony Orchestra, had passed away after an operation in Switzerland. This report is absolutely without foundation. Mr. Tandler's daughter has, indeed, been taken to Switzerland for her health, but she is steadily improving and her condition gives no immediate cause for anxiety. Mr. Tandler is at present in New York and expects to join his wife and daughter in Switzerland later.

It is a great many years—a quarter of a century, to be exact—since Willy Burmester last played in this country. Now it is announced that he will be here all next season for a concert tour. In the intervening years he has built up a reputation for himself, not only at home but also in many distant quarters of the world, including Japan, where he has just concluded an unusually successful season. There will be great interest to hear him, both as soloist and as a player of concertos with our best orchestras. The reports from abroad praise him extravagantly—he is called "king of violinists," "the greatest player of the day." With Burmester added to all the great ones already here, there will be a pretty contest for the laurels.

THE WARMING PAN

Anyone who has lived in New England knows that clam-chowder, baked beans and hash get better and better the oftener they are warmed over. But who would think of a song being improved by the same process? Musically and poetically speaking, the immortal Home, Sweet Home, whose centenary is being celebrated this week, is no masterpiece, but it is a great improvement over the form in which Bishop originally cooked it. Borrowing the melody from what appears to be a genuine Sicilian dance tune (see last week's issue of the MUSICAL COURIER, pages 7, 8 and 9), he made it first into a song with the simple title of Sicilian Air; and words, beginning "To the home of my childhood in sorrow I came, And I fondly expected to find it the same," were set to it by an Englishman, Thomas Haynes Bailey. Then came the warming over process—the second for the music and the first for the words. Sir Henry fashioned a tune that had begun as a six-eight Sicilian, passed through a four-four stage ("To the home of my childhood"), into its final two-four form, as we know it; and John Howard Payne, American actor and author, warmed over Bailey's idea and made a sentimentally pathetic poem, the first two lines of which are still familiar to perhaps 49 per cent. of English speaking persons. Thus—in the warming pan—is artistic immortality achieved.

GATTI'S ANNOUNCEMENT

The annual advance announcement of the Metropolitan season plans appears on another page of this issue. Mr. Gatti's list of novelties and revivals is unusually interesting. The Rossini, Meyerbeer, Donizetti, Bellini contingent is entirely absent. Of the two novelties, Massenet's Le Roi de Lahore is probably entirely new for this country, unless there may have been a performance or two at the old New Orleans opera; Laparra's Habanera was done by Henry Russell's Boston company ten years ago or so and also at the Cincinnati summer opera. Of the revivals, Die Meistersinger and Siegfried immediately catch the eye, and Der Freischütz, done with a strong cast and a new and splendid outfit of scenery and costumes, will surely please; the arrangement is to be made by Bodanzky, who, it will be remembered, turned out a fine acting version of Oberon. Amelita Galli-Curci will sing the famous tip-top arias in Le Coq d'Or, that delightful work of Rimsky-Korsakoff's. L'Amico Fritz, not a very exciting affair, is to be condensed to two acts, which will improve it, and played in a double bill. Fedora will be the box-office vehicle for Jeritza, supported by Martinelli and Scotti. Marta will give Gigli an opportunity in a Caruso role that is specially fitted to him.

Of the new singers one is glad to see a fine American voice like that belonging to Merle Alcock added to the list. Of Fleta, the Spanish tenor, much is expected in first roles, and the voices of Ballester and Schorr will add much beauty and sonority to the

IS IT A FAULT?

It is with a good deal of satisfaction that we find another critic that seems able to take a view of interpretative art similar to our own. The occasion for this was the last Paderewski recital, of which the World says: "Occasionally he smote the keyboard so fiercely that the hammers and strings were taxed beyond their limits, so that the resultant crash was all percussion and no tone. And yet how silly a business technical appraisal is when one is dealing with an artist. Most of the times when Paderewski pounded worst were the moments when he was at his greatest. For this was no mere ivory thumper, trying to get more noise out of a piano than there was in it. It was an interpreter who conceived the music he was playing in terms too big for his medium of expression. It was a fault, if you like, but a noble fault."

There is a lot of wisdom in that statement, and to those who are struggling to be pianists, or interpretative artists of any sort for that matter, the thoughts therein expressed and suggested are of the highest importance. Interpretation is, at best, a difficult thing. It is especially difficult when the interpreter is striving to give adequate expression to the inspiration of supreme genius. It is not too much to say that the genius of the interpreter must be the equal of that of the composer if he is to do justice to his works.

And, having the genius, he must also have the freedom from bias that delivers him from all hampering restrictions, especially the deadening influence of tradition. We have already in these pages quoted the remark of a piano teacher who said he would not have his pupils hear Paderewski because his playing was not "pianistic," and a voice teacher was heard not long ago stating that he would not have his pupils hear Chaliapin because of his faulty emission (or something of the sort, whatever it may have been). Those teachers had more respect for pedantry of purism than they have for art.

Can you imagine an interpretative artist going on the platform with a head full of that sort of restrictive ideals doing entire justice to the works of giants like Beethoven, Chopin, Schumann and Brahms, who certainly did not think their thoughts with pianistic limitations? A great deal of that music is of the same nature, the same bigness and force, as the symphonies, and it demands the same fortissimos.

Yet there is many a player who, in his piano interpretations, "takes the brass out of the orchestra." The result may be good piano playing from a pianistic pedagogical point of view, but is it good art? Is it ever good art to substitute weakness for strength?

We would be the last to advise indiscriminate thumping of the dragon's teeth. There are those who do just that and nothing more. They confuse noise with greatness and "try to get more out of the piano than there is in it." They also try to get more out of themselves than there is in them. They are in the same class as certain would-be composers who load on the brass and the percussion to cover up the nakedness of their invention.

But are we, therefore, because of these dabbles, to deny to genius the right of noise when he deeds it? Noise is a perfectly legitimate part of music. The big full orchestra effects may, like the full organ, be very bad indeed. But they may also be sublime. And so may the thumping of a Paderewski.

Is it a fault? It is difficult to believe that it is. There is that back of it that renders it magnificent. Nor is Paderewski the only great pianist before the public today who permits himself these heights of interpretative power. It is perhaps not wise to mention names, for we are dealing with a subject upon which there is a great deal of difference of opinion. But if you will listen to the great pianists and ask yourself where and when you get the greatest thrill, the greatest delight, you will probably find that at those moments the player is conceiving the music "in terms too big for his medium of expression."

"It is a fault, if you like, but it is a noble fault."

baritone department. Mr. Gatti's early departure makes it probable that another opera or two and perhaps a few singers may be added to the present lists when he returns.

VARIATIONETTES

By the Editor-in-Chief

P. G. comments sarcastically on our questionnaire to singing teachers, published last week, and goes on: "Why pick on the vocal instructors? If I were a piano student at a conservatory I would ask my teacher, 'How does your being acquainted with Paderewski and telling it to the class 1,000 times per month, help my technic and interpretation?' If I were a violin student, I should ask my teacher: 'Do you suppose that your abuse of Auer and his pupils increases my respect for you?' And if I were a student of theory, the question I would ask my teacher would be: 'If you know so much about composing, why don't you compose?'"

Another important question along a different line comes from C. F.: "I see that the director of the Palermo (Italy) Conservatory is Giuseppe Mule. Does one get a kick by studying there?"

Most of his hearers always had associated Arthur Shattuck, the pianist, with strict interpretative fidelity to the composers he performs, but along comes the Watertown (Wis.) News and with unknowing iconoclasm gives out this:

In playing the Polonaise, by Liszt-Busoni, the artist (Shattuck) instilled a spirit of youthful being and took liberties of whim, if it may be so expressed, which gave a new Polonaise of startling charm.

"If rare Conan Doyle thinks he's a medium, then he's being well done," said the waiter at the club as he served our roast beef au jus.

The Harvard Music School, of Chicago, advertises a "Music Taught by Electricity" method, by means of which "anyone can learn to play pleasing pieces immediately, one at each lesson, because of an electrical invention. It guides his fingers over the keyboard and thus the pieces are memorized." A program of a recital by Harvard Music System pupils tells of Esther Shapiro, age eight, who has studied three weeks and plays four pieces; Eugenia Giles, age six, ten weeks' study, ten pieces; Grace Dobbins, age not given, ten pieces in ten lessons, etc. "These pupils," adds the program, "were absolute beginners." René Devries, who sends us the foregoing information, comments: "I never have tried to learn piano because I always thought it too difficult, but now I feel that the pianistic world is mine, and I shall go over to the Harvard School and take a few doses of volts—or is it kilowatts?"

When one reads the frequently recurring slurs against Liszt by insignificant critics who decry him because he did not write like Bach, Beethoven or Brahms, it is a good idea to remember (Lawrence Gilman reminds us of it) that Huneker, after an intensive study of Liszt's marvelous Faust Symphony, found praise for "the indescribable blending of the sensuous, the mystic, the diabolic; the master grasp of the psychologic development—and the imaginative musical handling of themes in which every form, fugal, lyric, symphonic, latter-day poetic-symphonic, is juggled with in Liszt's transcendental manner."

Ben Franklin, Albany manager of concerts, makes us blush with his letter of February 5, 1923, which was addressed to the Musical Courier Company but handed to us only last week. (We know why. It was because the long headed officials of the corporation feared we might ask for a raise of salary. Now they feel they are safe because we won last week on that noble steed, Arthur Middleton, at Huntington, W. Va.) Ben Franklin, discerning as his illustrious namesake, writes in his great wisdom:

The Musical Courier,
New York City.
Gentlemen:—

February 5, 1923.

You'll have to cut out that "Variationettes" column from the MUSICAL COURIER else I'll sue for damages. Here I am trying to write encouraging things for the newspapers about the various attractions that I am presenting, and Mrs. Franklin is not only laughing her head off over the column, but insists on reading them to me, and for all that I know, I have inserted some of them in my press notices. That bunch of stuff in the issue of January 25th, was a wonder, and is appreciated. Gosh, it is great to get a laugh in this season.

Yours cordially,

BEN FRANKLIN.

P.S.—I had another laugh recently. When the Letz Quartet was announced for local appearance, an enthusiast(?) purchasing some music in an Albany store, remarked that she was very glad, for she knew the first tenor of the quartet intimately.

"If you haven't read it you don't know what you missed," writes E. T. A., "and I'm referring to H. H.

Harrison's Printing Telegraph Systems and Mechanisms (Longmans, Green & Co.). Get it by all means for your summer reading; you'll have thrills in all the keys."

Wilbur Whitehead, the auction bridge master and lover of music, tells of a trip he made to Europe on a German steamer when he and Victor Herbert were standing at the bar (before Prohibition) with the captain and Wilton Lackaye, the actor. "How do you rate the musicians nautically in the orchestra, as high as able bodied seamen?" Lackaye asked the captain winking at Herbert. "No," replied the official, "ven dey iss not playing in de first class dey iss stewards in de second class." "Ah," commented Lackaye blithely, "then it takes a second class steward to make a first class musician." Herbert treated to the drinks.

We always knew that the player of a ukulele comes to no good end. Read this verification, from the New York Times of April 30:

Traced by the sound of a ukulele he was playing, Dennis Murphy, a laborer, of 155 West 108th street, was held in \$300 bail yesterday by Magistrate Thomas F. McAndrews in the West Side Court.

The complaint, charging petit larceny, was made by Walter Porett, special officer of the New York Central Railroad. As he was making his rounds in the yards at 104th street and Eleventh avenue last night, he said, he came on a freight car which had been broken open. A case of ukuleles and mandolins had been smashed and the instruments were strewn on the floor of the car. While the officer was inspecting the damage, he said, he heard the sound of a ukulele and he followed it until he came upon Murphy walking toward Riverside Drive, playing the instrument. He also had three other instruments and fourteen pairs of women's stockings.

A slangy young flapper who went to hear Meistersinger with her father not long ago, asked him the meaning of Hans Sachs' "Wahn, Wahn." "It means 'Bunk, bunk,'" replied pater, with a great inspiration.

It begins to look as though the day of the Don Juan among opera tenors is past. Valentino and the other screen Lotharios have put their singing colleagues into obscurity as sheiks. The modern tenor nearly always is a hard-working, serious, sober fellow, who usually spends his spare hours at home with his devoted wife and their several children.

M. B. H. issues this bulletin: "I wonder if that chap Willie isn't the same one I know under a different name, who asked me during the fourth hour of the unabbreviated Götterdämmerung, 'Are they trying for the non-stop record?' and mumbled at the Fidelio performance, while Leonore did her digging, 'What's she looking for, King Tut?'"

Was it Philip Hale who broadcasted the new Golden Rule for music reviewers: "Mention other critics as you would have them mention you."

Most musicians take a supercilious attitude toward jazz and say they will not perform it because it is beneath their dignity. Here comes a Boston musician and tells the truth:

I manipulate Moszkowski
With the ease of Paderewski,
I can bank along with Beethoven or Rimsky-Korsakov.
As for Mr. Cherubini,
He's as easy as Puccini,
And I rattle off the classics like our friend Rachmaninov.
And good old Claude Debussy
Is superlatively easy;
And my technic's quite as good as that which Josef Hofmann has;
I can shove along with Schumann
In a manner superhuman,
But I'm damned if I can do a thing with this counfounded jazz.

There is nothing great about the new serum that brings the dead back to life. Without using it at all, Gatti-Casazza has revived at least a dozen deceased operas during the past few years.

Some consolation for unsuccessful musical performers may be found in the philosopher's dictum, "He that is loudly praised will be clamorously censured." On the other hand, there is the no less wise man's saying, "The defects of great men are the consolation of the dunces."

The bookworms continue to turn upon us. "M." advises: "By all means read El Anuario Argentino. De Fabricantes y Comerciantes. It is a breathlessly exciting list of the Argentine manufacturers and business concerns. Follow this with J. W. Beau-

champ's Industrial Electric Heating (Pitman & Sons), G. H. Tilton's The Fern Lover's Companion (Little, Brown & Co.), Leonard Barrow's Lawn Making (Doubleday, Page & Co.), Ventilation (E. P. Dutton & Co.), Paul Weatherwax's The Story of the Maize Plant (University of Chicago Press), and Glichi Ono's Expenditures of the Sino-Japanese War (Oxford University Press). When you have finished those, let me know, and I'll send you some more suggestions."

Hearing Nadia Reisenberg give a spirited and atmospheric performance of Paderewski's Polish Fantasia for piano and orchestra last week at the Capitol Theater, we were struck anew with the originality, freshness and charm of the composition. Paderewski never has written anything more appealing and it is difficult to understand why the work is not played more frequently. Schelling performed it several times last winter and wonderfully brilliantly too. The piece is better than Liszt's Hungarian Fantasia. It is in fact the best thing—outside of a concerto or two—written for piano and orchestra during the past thirty years or so. Close to it comes John Powell's Rhapsodie Nègre, also heard much too rarely.

A scientist now declares that the world is exactly 7,400 years old. Will it, oh Lord, be 7,400 years older before the public begins to consider the solo more important than the soloist, the opera more significant than the singer, and the symphony greater than the conductor?

Schönberg will read with a cynical smile that the United States is about to recognize Obregon.

Mr. Whitmore, in making the closing speech, made a strong appeal for more men to attend church on Sunday. This was followed by a soprano solo, Idle Words, sung by Mrs. Nelson, accompanied by John Denton on the piano.—From an item in the Tarrytown (N. Y.) Daily News.

Is it funny, is it sad, or doesn't it matter that the best known American opera singer, Geraldine Farrar, has been appearing before her compatriots for almost twenty years and has yet to sing a role here in her native tongue?

And now that the opera season is over we feel it safe to quote a passage from a recent letter in the New York Tribune:

The other day I took my little daughter to hear Hänsel and Gretel. She, of course, knew the story, and when the terror-stricken father and mother went out into the woods to look for their children, the curtain was lowered only to be raised again, the children joyously bounding to the stage, hand-in-hand, to take their applause. My little girl looked at me in amazement and said: "Oh, but mother, they found them quickly, didn't they?" I had to spend the entire interval explaining to her why the thread of the story was broken. Much has been said and written about the lesson to be learned from the Russians, in declining curtain-calls, but I see no evidence of imitation.

Recently a Trovatore libretto fell into our hands, and we read it for the first time in our life. After finishing it we at once understood the Einstein theory.

A bridge-playing acquaintance of ours went to a recital, heard a young lady play a few wrong chords and whispered to his neighbor: "She's revoking."

The operatic non-stop record is in dispute between Gurnemanz in Parsifal and King Mark in Tristan and Isolde.

Leonid Andreyev's elegant title for one of his books is The Waltz of the Dogs.

Greatness as an opera singer is achieved through one part genius, two parts industry, seventeen parts perseverance, and eighty-one parts headlines.

Thomas H. Hamilton, instructor of music at the University of North Carolina, writes to this column:

It occurs to me that you might be interested in some of the ways in which we are seeking to make a larger place for music in the life of this school, which is the oldest of the State universities in the United States, having been founded in 1793. The Department of Music was started in 1919, and is steadily expanding its activities. I enclose a copy of a series of posters with which we have been bombarding the student consciousness this year.

We looked over the posters with intense interest, and do not understand how any student possibly could resist the allurements of the tonal art after reading the slyly seductive persuasions. We are quoting some of them herewith:

"DEARLY BELOVED,
take care of your ears. Do not think, when you have washed

your ears in the morning, that you have discharged your full duty to those ingenious appendages.

"Benumb them not with second-rate music and you will find little that is dull in the works of the great masters, of which works there are fortunately enough to occupy all the time you have to give."—B. L. T.

Elective Courses in Music

THE MUSIC ROOM.....OLD EAST

THE WALLS OF JERICO

fell down when seven determined Hebrews, on seven successive mornings, at the suggestion of the canny Joshua, subjected them to a Yiddish serenade, using ordinary trumpets.

The imagination boggles at the thought of what they might have accomplished with saxophones or other modern implements of destruction.

For membership in the Band or Orchestra, apply at THE MUSIC ROOM.....OLD EAST

In his 400th year
METHUSALEH

was asked by an admiring young colleague of 200 how he had managed to reach his quater-centenary with such good color and high spirits.

"Son," quoth the sage, jauntily, "I devote a cool hour every evening to music. I expect to reach 900."

And he did.

CONSIDER THE CEDAR-BIRD,

the Carolina fowl, which has attained its present ill-repute through its inability to sing. It must afford cold comfort to this sad bird to learn that its flesh has been pronounced edible by the MOTHER HUBBARD FOUNDATION FOR FOOD RESEARCH at Leland Stanford.

No utilitarian advantage can atone for an artistic defect so ghastly, since no bird of quality would rather be edible than audible.

Individual Instruction in Singing

THE MUSIC ROOM.....OLD EAST

COME SEVEN

From the seven-branched candlestick of the Apocalypse to the ragged Ethiopian urchin playing African golf in a Carolina village, SEVEN has been a magic number.

The specific provocation for the present outburst is that MUSIC SEVEN is the open sesame to those who desire more than a bowing acquaintance with the most companionable of the arts.

MUSIC SEVEN: SIGHT-SINGING, an elective course carrying A. B. credit.

THE MUSIC ROOM.....OLD EAST

NO WELL-BRED BABY

ever permits itself to be lulled to sleep except by a regulation lullaby in six-eight time? How many a desperate father needlessly walks the midnight floor for lack of this simple but priceless bit of information.

It is a mark of sagacity in the college youth to elect studies that not only broaden his cultural horizon and sharpen his perceptive faculties, but which have also a direct practical application to life after college.

Elective courses in sight-singing, harmony, history of music.

Say what you please about

CLEOPATRA

she knew men. At 37 she wound grim old Mark Antony around her little finger. There had been others before Mark.

It wasn't her Palm-Olive complexion, nor yet her ravishing smile. It was the magic of her voice, or Plutarch lied.

Be advised by the successful strategy of this Queen of Vamps, and have a voice they love to hear, as well as a skin they love to touch.

Individual Instruction in Singing

THE MUSIC ROOM.....OLD EAST

WINE, WOMAN AND SONG

were once our bulwark against dull care, our trinal fount of joy. Now that the Eighteenth Commandment has dissolved this time-honored trinity, we are faced by the sombre certainty of a thirty-three and one-third per cent. diminution of our joy in life.

UNLESS

we can proportionately sharpen our faculties for the appreciation of the two sources that remain to console us.

This is the time of year when orchestral conductors are on the watch against American composers bearing orchestral scores.

A writer compares Mussolini to Rienzi. Wagner composed Rienzi but nobody seems able to compose Mussolini.

No, Eudenia, just because a Swedish scientist says that humans have brains in their feet, it does not follow that every organist is an intellectual fellow. You didn't know that organists use their feet in playing their instrument? Indeed they do. And now don't begin to wonder what kind of an organist Charley Chaplin would have made. He plays the cello.

Very, very cruel was that speaker who said at a recent musical dinner in Cleveland—he evidently believed he was in a rural community: "Some districts have boll weevils, some have seven year locusts, some have music critics. . . . Did you ever see the big-

game hunting moving picture in which they show the elephant jumping about in agony from the bite of the tick, that tiny insect which gets under the animal's skin? The critic is the musician's tick."

"Like the dog show," writes Mr. Oatman, our Portland (Ore.) correspondent, "the Chinese Grand Opera given here was a howling success." The press reports seem to agree with him. "The constant repetition of the curious melody based upon the five-toned Chinese scale was monotonous in the extreme," says one. "Never did East seem so far from West."

The strange piercing din of the Oriental orchestra, the high, nasal, sliding whine of the singers. . . . "To Caucasian ears there was din in it and little else." These performances were given by the Lock Man Nin Company—"Lock Man In" it ought to be, seemingly, according to the descriptions. The performances in Portland have been so successful that the season has had to be extended. They would be a "howling" success also in New York—and incidentally would aid in delivering us from the Russians.

American concert announcements for next season read like the telephone directory in Petrograd or Moscow.

Some composers think that to dedicate works to prominent persons is like having their notes endorsed by them, as it were.

If Washington is the father of his country, and necessity is the mother of invention, then the pawnbroker is the uncle of many a musician.

Did Longfellow know anything about the radio when he wrote: "I hear the wind among the trees playing celestial symphonies?"

What is difficult for students to understand is why some vocal instructors never seem so wise when they are teaching singing as when they are merely talking about it.

There is no reason to divulge the name of the conductor of whom a beetle browed musician said the other day: "He ought to have a pink ribbon tied to his baton."

And that reminds us that some sparks from Stokowski's baton probably started those forest fires in Pennsylvania recently.

LEONARD LIEBLING.

SINGING IN ENGLISH

The reception by the press of the use of English by Percy Hemus at his recent recital at Aeolian Hall must please every believer in "our language" as it pleases the MUSICAL COURIER, which has long been a supporter of the use of American for Americans. The Herald says: "He gave a clear demonstration of the possibility of conveying to an audience the words of every song with English text." The World says that this demonstration is enough in itself to confound the objectors who say: "You can't understand what they're singing no matter what language they sing." And the American says that he proves that English is an "easy and musical language."

It may be added that Mr. Hemus was so sure he could do it that he did not furnish his audience with a book of the words. It was a triumph for champions of English as well as for Mr. Hemus.

CITY SYMPHONY IDEALS

According to a statement recently issued by Mrs. Coleman du Pont, the City Symphony's new slogan is "A symphony orchestra owned and supported by 100,000 members paying annual dues of \$1.00 or more, according to their means." The purpose of the orchestra, according to this statement, is to build up a music public of 200,000 persons in New York City—"at the present time critics and others in close touch with the music of New York City do not hesitate to say that the music public is extremely small. The most optimistic estimate does not exceed 65,000."

"The finest music should be made available, as far as possible, to everyone." (The finest music also demands the finest conductor.—Ed.) Concerts of the City Symphony have been held in the Cooper Union, Century Theater, Manhattan Opera House, Town Hall, Carnegie Hall, Flushing, East Orange, New Rochelle, New Brunswick, the Educational Alliance and the Commercial High School of Brooklyn. It has the endorsement of Teachers' College, Barnard College, Y. W. C. A., Y. M. C. A., Knights of Columbus, Red Cross, Labor Temple, and the Board of Education. In its first season it gave

fifty-three concerts to audiences, estimated at 100,000, most of whom have not been regular symphony concert patrons in the past.

THE CHICAGO SYMPHONY STRIKE SITUATION

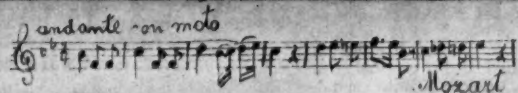
The editorials which have appeared recently in the MUSICAL COURIER regarding the strike situation of the Chicago Symphony Orchestra have caused mild sensations in the Windy City, as this paper "scooped" every other paper, daily or weekly. Many friends of both the orchestra and the Federation called at the Chicago office, some to congratulate the reporter, others to take exception to what had been written, but both sides expressing satisfaction for the fair attitude shown from the first by the Chicago office of the MUSICAL COURIER.

A friend of the orchestra informed a representative of the MUSICAL COURIER that the Chicago Symphony Orchestra would open its doors next season, but if the management would have to meet the demands of the Federation, the number of players would be reduced. No answer was made to this even though this representative knew at the time that the Federation had long ago made a ruling whereby it is in a position to compel any orchestra in Chicago to use a stated number of players. The ruling has never been enforced with the Chicago Symphony nor with the Chicago Opera Association orchestras, as the number of men employed was always found sufficient by the Federation, but managers of theater orchestras have been at one time or another compelled to add one or two players at the request of the Federation. At one time the Federation made managers of theaters take trombone players in their orchestras, probably because several trombone players were out of employment. This, of course, took place quite a few years ago, but showed the power the Federation could then exercise on theater managers, and as far as this writer understands, the ruling has never been reversed.

Both sides at present are resting on their oars and no one connected with either side is willing to talk for publication or otherwise. The MUSICAL COURIER, however, has learned several important things that should have direct bearing on the results of the strike. There is the pension fund, the disability fund and the thousand dollar life insurance, that would automatically be lost to the men should there be no more seasons by the Chicago Symphony. Articles regarding the pension fund have often appeared in these columns, so only a mention is here made to bring back to memory what the Chicago Symphony Orchestra is doing for its men. This past winter and spring three men of the orchestra were sick (one was away for six weeks, another for eight, and the third for ten weeks), yet each man was paid his full salary weekly. One of them objected, stating that he did not want to be under obligation to anybody, but was told that there was a fund set aside by the association for such emergencies and should the member desire a substitute to fill the place temporarily vacant, both the substitute and the sick man would get their salary. Pensions are paid widows—that is to say, they get about half the amount the husband received when alive—and in case both parents are dead and minor children left behind, the association sees that the children are educated and taken care of up to their eighteenth year. Then the association carries for each of its men a life insurance of \$1,000, which is immediately paid to the widow, or if the man is not married, to his nearest relative. The men do not pay a cent for either of those benefits. Requests have been made to the association by big men for the above purposes.

The Federation and its new president should, of course, take those matters into consideration. True, orchestra players are getting bigger salaries in Chicago from moving picture and other theaters, but should they be incapacitated through sickness, should they die, should they retire after many years of service, what would they or their survivors receive? Absolutely nothing. The MUSICAL COURIER wants to show both sides of the question. This article may be looked upon as favoring, in a way, the Chicago Orchestra Association, but next week the other side of the question will be taken in the same impartial way.

As stated before the MUSICAL COURIER is positive that Chicago will have its orchestra next season. The MUSICAL COURIER is just as positive that the size of the orchestra will not be reduced. It is not at all improbable that several men will be put on the pension list and their places filled by younger men, and that the management, as heretofore, will have the welfare of its men at heart and arrange amicably the difference now existing with the Federation.



Marianne Hirschmann-Steinberger

Original etching by Marianne Hirschmann-Steinberger.

MOZART: VOI CHE SAPETE

I SEE THAT

The San Carlo Opera Company is meeting with tremendous success in Havana. Maria Carreras will give five concerts in Havana, Cuba, next month. George Reimherr is now under the management of Evelyn Hopper. Ashley Pettis will remain in New York this summer, teaching and preparing programs for next season. Beryl Rubinstein has had five engagements with the Cleveland Orchestra during 1922-23. May Stone has had a successful four weeks' tour with the Wagner Opera Company. There are two novelties and seven revivals on the list for the Metropolitan next season. Elena Gerhardt has been booked for her fourth Indianapolis engagement in three seasons. John Finnegan began his nineteenth year as tenor soloist at St. Patrick's Cathedral on May 1. The opera class of the Institute of Musical Art will give performances at the school on May 24 and 25. Guy Maier and Lee Pattison are going to have a bumper season for their temporary farewell American tour. Arthur Bliss is not British, but American. The proposed trip to Berlin of the Koncertforeningen Orchestra of Stockholm has been cancelled. Music patrons of New York City have banded together in the interest of musical public school children. Switzerland is to have a great "Festival of Youth and Joy" at Geneva, June 6 to 8. The report is untrue that Adolf Tandler's daughter passed away following an operation. Willy Burmester, after a quarter of a century's absence, will appear in concert in America next season.

P. Marius Paulsen won the Balaban & Katz prize of \$1,000 for the best composition submitted. The Russian Grand Opera Company will have a sixteen weeks' tour through Mexico, Central America and Cuba. Cora M. Chase was married to Samuel Thruston Williamson on May 5. Leo Sowerby's new La Nata for two pianos and orchestra was performed in Rome on April 8. Charlotte Lund and N. Val Peavey are giving well attended opera recitals. Mary Potter has returned from a four months' tour of the East and Middle West. Professor Baldwin will give his 900th organ recital at City College on May 20. Frank H. Ormsby, tenor, died on April 21. Mrs. John Dennis Mehan has occupied the same duplex studio suite in Carnegie Hall for over two decades. Jeannette Vreeland was enthusiastically received at the Syracuse Festival. The National Association of Harpists, Inc., held its convention in Providence, April 22-24. Helen Teschner Tas announces the organization of her own management. Idelle Patterson has been engaged for the third consecutive year as soloist at the Buffalo Festival. Mme. Charles Cahier is to have an extensive European tour before returning to America in October. Taft School won the Interpretatory Glee Club Contest held at Town Hall on April 21. Josef Hofmann will go to Europe late in January for a long tour. On page 26 George E. Shea gives his ideas on the value of radio publicity. The Cincinnati Conservatory of Music summer school offers many inducements to students and artist-pupils. Richard Bonelli has won high praise from the press for his fine singing with the San Carlo Opera Company. Edgar Schofield believes that there is too much vocalizing and too little thinking done in the studio. G. N.

Calvin Coxé Active

Among the recent engagements filled by Calvin Coxé, tenor, were the following: April 5, Elijah, with the Southampton Choral Society; April 8, New York Mozart Society; April 10, Hotel Pennsylvania, New York; May 2, Poughkeepsie, N. Y., in recital with Amy Ellerman, contralto, and Gilbert Spross, composer-pianist. Mr. Coxé will continue as tenor soloist at the Central Presbyterian Church, Montclair, N. J., and he has been engaged as soloist at Temple Israel, on Ninety-first street and Broadway, New York. In addition to his church and concert work Mr. Coxé has a large class of vocal students.

Gunster Well Schooled in Oratorio

Frederick Gunster, the American tenor, besides filling numerous recital engagements, is also in demand as an oratorio singer, having specialized in oratorio in London, and continued coaching with leading authorities since beginning his professional career in New York.

Mr. Gunster brings to oratorio music that same style and artistic finish which characterize his work in recital. His most recent oratorio engagement was in Haydn's The Seasons, at the Syracuse Music Festival, May 1.

Seventy-Five Cities Hear Cortot

At this reading Alfred Cortot will already have departed for Europe for a much needed rest. This brilliant pianist has been heard from coast to coast, and from border to border, and has also given several concerts in Canada. In all Mr. Cortot's engagements for this past season have brought him to seventy-five cities.

McQuhae to Sing at Hiram, Ohio

Allen McQuhae, heard in recital this winter at Aeolian Hall, will sing the tenor part in a performance of Coleridge-Taylor's Hiawatha's Wedding Feast, at Hiram College Music Festival, Hiram, Ohio, on May 12.

Werrenrath University Glee Club Soloist

For the first time in several seasons, Reinald Werrenrath was freed from the arduous exigencies of out of town tours, and was able to be the soloist at the semi-annual concert of the University Glee Club, under the direction of Arthur Woodruff, Thursday night, April 26, at the Metropolitan Opera House.

Not only was this concert one of the finest that body of singers has presented, but it served to bring Mr. Werrenrath back on the stage of the Metropolitan Opera House. It was good to hear him there again, even though he was not in costume.

Mr. Werrenrath's first number was Brahms' Von Ewig Liebe, and following which came Schumann's Widmung. How splendid is this song as Mr. Werrenrath sings it. He dignifies it as few interpreters, for his tempo is so alert and it breathes a rapture in rapturous accents, instead of in a drawing sentimental way. One often wonders why more artists do not stop to analyze the text as well as the music of the great master songs and get their interpretation from the word—the letter and spirit of the song!

Following the German songs were two folksongs, the first the lively Irish Over the Hills and Far Away by William Arms Fischer, and the second Roy's Wife of Aldivalloch, which Gounod arranged for the baritone's father many years ago. By the way, this song is not obtainable anywhere, as it is in manuscript form and the only two copies extant are in Mr. Werrenrath's possession.

In the second group, which brought forth the typical much discussed Deems Taylorish claque applause from every person present, was made up of old familiar unwearied Werrenrath favorites: The Last Song, James Rogers; The Wreck of the Julie Plante, Geoffrey O'Hara; Duna, Josephine McGill, and On the Road to Mandalay, Oley Speaks. Mandalay the audience wanted repeated, but the baritone stuck to his not repeat rule and substituted as an encore The Kashmiri Love Song. Whether his exceptional singing of this, or the fact that the record fans present had already purchased his newest red sealer, made the hit, one cannot tell, but he had to give another encore, which this time was Maude Valerie White's King Charles. To the first group he sang as encore Deems Taylor's charming arrangement of the old Essex folksong, A May Day Carol.

Needless to say, the New York University college song programmed was enhanced by the fact that Mr. Werrenrath, who is a degreed New York University graduate, sang the solo.

William Reddick played the club's accompaniments excellently, and Harry Spier played equally fine ones for Mr. Werrenrath.

American Composers' Concert

The fourth in the series of American Composers' Concerts being presented by Caroline Lowe, chairman of the American music committee of the N. Y. F. M. C., was given at Aeolian Hall, Thursday noon, May 3, as one of the Music Week events. This series is growing in popularity and attendance and this program particularly reflected credit on those who were responsible for it, and gave those who are supporting the movement reason to be proud. Music by American composers, performed by American musicians, made up an excellent program. Augusta Cottlow, Paule Le Perrier, Edwin Grasse and R. Huntington Terry appeared in works of Griffes, MacDowell, Grasse and Terry. The program opened with John Powell's Pioneer Dance, from his suite, In the South, played by the composer in a Duo-Art recording.

Caroline Lowe spoke briefly about American composers and told of the aims of this series of concerts. She also introduced each artist. Edwin Grasse's versatility as violinist, organist and composer is well known. He played three violin compositions of his own, which were melodious and effective. Later he was heard in three of his compositions for organ, one of which, an intermezzo in D major, is still in manuscript. These, too, were skillfully written. Mr. Grasse plays the violin with a sympathetic tone and good technic, and the organ with appreciation of its varied possibilities.

Caroline Lowe, at the piano, played skilful accompaniments.

Augusta Cottlow, as Mme. Lowe remarked, needed no introduction, for she is already beloved by American audiences. Her charming personality is reflected in her playing. Her group of piano numbers included Griffes' Vale of Dreams, op. 5, and The Night Wind, op. 5, and MacDowell's Eroica sonata, first movement. In the latter the artist alternated with her own recording on the Duo-Art piano. Miss Cottlow seems especially sympathetic in her interpretation of Griffes and MacDowell numbers. It is surprising that such beautiful music as Griffes' is not better known. Miss Cottlow possesses an excellent technic, but it is her understanding and artistic intelligence, her beautiful tones and wide range of expression that make her playing especially satisfying.

Paule Le Perrier, soprano, sang two groups of songs by R. Huntington Terry, with the composer at the piano. She gave beautiful and intelligent interpretations of them, particularly of a new one, The Morning is Calling, written in this popular composer's happiest vein. Other numbers were The Answer, which is frequently used by well known singers; Reveries, The Sky is Always Blue, A Southern Lullaby and A Japanese Fantasy. A capacity audience recalled all the artists many times.

La Forge-Berumen Pupils in Class Recital

Ernesto Berumen presented four pianists in a class recital at the La Forge-Berumen Studios on April 14, with the assistance of Betty Burr, soprano, artist-pupil of Frank La Forge.

Erin Ballard gave a fine rendition of the Symphonic Etudes by Schumann. Elinor Warren played charmingly numbers by Ole Olsen, Ponce and Friedman. The Friedman waltz was one of her best numbers. Mary Wood, who made an excellent impression in a recent musicale at the studios, once more displayed unusual pianistic talent in the rondo in E flat and impromptu by Chopin.

Ether Dickie, another talented Berumen pupil, played Song Without Words by Tschakowsky and the B flat polonaise by Chopin with lovely singing tone and brilliant technic.

Betty Burr sang three groups of songs, with Elinor Warren at the piano. Miss Burr possesses a voice of lovely quality, which was displayed to advantage in songs by Brahms, Wolf, Strauss and Debussy. Miss Warren played the accompaniments from memory.

Sumelska Pupil Gives Fine Program

Estelle Robinson Suslak, a pupil of Maria Sumelska, rendered a delightful program at the home of Mrs. Bernard I. Gorman, of Arverne, L. I., recently, when she was most cordially received. According to one of the local papers: "She rendered, in her rich, soprano voice, the very charming German song entitled Der Lament, by Schubert, accompanied by Claire Shapiro. After much applause, Mrs. Suslak gave an encore which was very well received, and was compelled to accompany herself in a little Hebrew melody, which was given by request."

Mrs. Suslak has been studying with Mme. Sumelska since last October, after a lapse of four years' retirement from public singing.

Richmond Proud of John Powell

Local pride is strong in Richmond, Va., when it comes to claiming John Powell, one of America's foremost pianist-composers, as its own. Generations of Powells have contributed to the historic glory of Virginia—one ancestor, Col. Leven Powell, was on the staff of General Washington—but it has remained for John Powell in this generation to reflect particular artistic glory on Virginia's State capital.

Mr. Powell is naturally a yearly event in Richmond. Last year the John B. Tells Memorial Association brought him to the city for a recital, and this year he will appear again under the same auspices, May 18.

Haywood Studio Activities

Mrs. Florence Basler Palmer, soprano, was one of the soloists at a musicale given by the Omaha College Club at the First Congregational Church, Omaha, Neb., on March 20. Mrs. Katherine Murdoch, coloratura soprano, gave a group of songs for the Matinee Musicale on March 27 at Indianapolis, Ind. Mrs. Jose Holden, soprano, sang The Great Awakening, by Kramer, at the Universalist Church, Barre, Vt., on Easter Sunday. Frank Slater, tenor, is the soloist for the Chester Hill Methodist Episcopal Church, Mount Vernon, N. Y., and has also been singing at special Lenten services at St. John's Methodist Episcopal Church, Brooklyn.

Presentations to Daniel Mayer

On the eve of his departure for Europe, Daniel Mayer was the recipient of some very handsome presents from several of his artists who took this means of showing their appreciation of his efforts in their behalf. From Ruth St. Denis and Ted Shawn he received a set of platinum and enamel studs and cuff links set with diamonds. Ernest Schelling, who will be under the direction of Arthur Judson hereafter, was at the Berengaria dock to wish his former manager "au revoir" and incidentally to present him with a gold fountain pen and pencil.

Helen Teschner Tas Under Her Own Management

Helen Teschner Tas, American violinist, announces the organization of her own management, to be known as Management Helen Teschner Tas, with offices at 535 Pearl street, New York City. Mme. Tas appears in London this month and in Paris several times in June. She will return to America for the season 1923-24.

Judson House Now Master of Music

Judson House, tenor, had the degree of Master of Music conferred on him by Valparaiso University recently. He has just returned from a coast to coast tour as leading tenor with the Cosi Fan Tutte Company (Hinshaw, manager) during which he never missed a performance, travelled nearly 30,000 miles, was nearly sunk in Arizona sands, and met with other adventures.

Fitzhugh W. Haensel Sails for Europe

Fitzhugh W. Haensel, of Haensel & Jones, accompanied by Mrs. Haensel, sailed for Europe on the S. S. La Savoie on May 5 to be gone for several months on business and a vacation. In his absence the office will be in charge of Horace J. Parmelee, the vice-president of the company.

Another Oratorio Performance for Squires

Marjorie Squires will be heard in Pittsburgh next season as soloist in an oratorio performance under the auspices of the well known Mendelssohn Choir of that city. Although the date of December 28 has been chosen, the work to be performed will be announced later.

Daniel Mayer and Ted Shawn Reach Europe

A cable to his New York office announces the safe arrival in Europe of Daniel Mayer and Ted Shawn. Mr. Shawn disembarked at Cherbourg to proceed to Spain, while Mr. Mayer went on to Southampton as his visit will be spent principally in England.

Cora Chase Married

Cora M. Chase, soprano of the Metropolitan Opera Company, was married in her home city, Haverhill, Mass., on May 5, to Samuel Thurston Williamson, of the Washington Bureau of the New York Times. Mr. Williamson is also a native of Haverhill.



MAY SCHEIDER

(MAY STONE)

Soprano

JOINS WAGNERIAN FESTIVAL OPERA COMPANY AT MOMENT'S NOTICE AND SCORES SUCCESS IN RHEINGOLD, WALKÜRE, SIEGFRIED AND GÖTTERDÄMMERUNG

The singing of the Rhine Maidens was remarkably fine.—*Baltimore Sun*, April 17, 1923.

The familiar trio of the third act was a particularly exquisite piece of work. (Götterdämmerung)—*Baltimore Sun*, April 20.

The Bird, whose high, clear warbling was deftly done by May Scheider. (Siegfried)—*Philadelphia Evening Bulletin*.

... The most distinguished rendition of at least the last quarter of a century in Philadelphia... Few opera companies have come to Philadelphia which have had the wealth of

voice and dramatic ability which has been shown by this one... The three Rhine Maidens were comely in appearance and sang beautifully in tune. (Das Rheingold)—*Philadelphia Evening Public Ledger*, April 25, 1923.

The Wagalaweia, as sung by May Scheider, Meta Seinemeyer and Otilie Metzger sounded in wonderful freshness, balance and clearness. It was a true joy to listen to these beautiful voices. (Translation)—*Baltimore Correspondent*, April 17.

The Rhine Maidens were May Scheider, Meta Seinemeyer and Otilie Metzger, all with full, melodious

voices. (Das Rheingold)—*Philadelphia Evening Bulletin*, April 21, 1923.

The Rhine Daughters music was beautifully sung by May Scheider, Meta Seinemeyer and Otilie Metzger.—*Baltimore Evening Sun*, April 17.

The Rhine Daughters were beautiful to see and Meta Seinemeyer and May Scheider used their fresh voices with fine skill.—*Baltimore American*, April 17.

The other characters were splendidly represented—the Rhine Daughter by May Scheider.—*Baltimore News*, April 20.

As ZERBINETTA in Ariadne auf Naxos, which she created in Karlsruhe and Mannheim

Miss Stone's Studio is at 9-East 59th Street, New York, where she specializes in every branch of vocal instruction. Consultation by Appointment.

NEW YORK HERALD—APRIL 25, 1923

**Maria Carreras,
Italian Pianist,
Gives Recital**

Chopin and Beethoven on Program by Artist of Temperament and Intelligence.

By W. J. HENDERSON.

In music inversion is one of the commonest devices by which a melody is altered. It seems that a program may also be removed from the rut of conventionality by a similar process. Mme. Maria Carreras, an Italian pianist, who made her debut here in January, gave her third recital last evening in Town Hall, and it was she who illustrated how a piano recital could be made to assume a new aspect by the simple means of inverting the old order.

Her first group consisted of four preludes by Chopin, and these were followed by the F minor fantasia. Now if preludes should not precede other music what should they do? But Chopin! He is customarily kept till after the roast beef of old Beethoven, and yet Mme. Carreras interpreted the "Sonata Appassionata" after she had disposed of Chopin. When she had completed the sonata she played three numbers by her master, Sgambati, and pieces by Rachmaninoff, Nepomuceno and Saint-Saens.

Mme. Carreras deepened the impression she made at her previous recitals. She is a pianist of temperament, musical instincts and intelligence. She has a good conception of tone and craft in the making of dynamic points. She displays a fine sense of the significance of harmonic modulations and commands a good range of color.

A pianist who possesses a strong personality and who shows always the acquisitions of an extended experience, Mme. Carreras succeeds in interesting her auditors. She had a large audience and the applause had the ring of sincerity.



MARIA CARRERAS

**Third Triumphant Appearance in New York—
April 24, 1923**

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NOTHING FOR SOMETHING

By George E. Shea

The statement of the Westinghouse Radio Corporation, published in the papers of April 17, shows how far the broadcasting interests have inverted the economic relation between themselves and the performers of music, vocal and instrumental. For this the artists are largely to blame.

The statement contained the following sentence: "Although this (Westinghouse) station gives free performances and makes no charge of any kind to the vocal and instrumental artists who participate in its programs, the authors and publishers claim that we are, nevertheless, indirectly conducting a performance for profit and, therefore, have no right to use their copyrighted music without permission."

The words I have emphasized constitute an inversion of facts; they put the cart before the horse. What is true is that the vocal and instrumental artists make no charge to the Radio Corporations. Dozens of them are daily giving away something to these corporations and I affirm that they are getting nothing for this something.

It is the writer's conviction that few of the radio fans are interested *per se* in the music they listen to; it is how they hear, rather than what they hear, that appears to elate them. The delicate adjustment of their machine, permitting them to "get" such and such a station, seems to be their chief interest. But many of the performing musicians, hungry for publicity, imagine that the broadcasting will demonstrate their talents to the thousands of listening fans and will thus procure for them paying concert engagements and paying pupils. But will it?

What is the value of this radio publicity? The radio reproduction of music is imperfect and devoid of individuality, vocal or instrumental; the distinguishing qualities of tone, of phrasing and of diction are largely lost, and the graces of manner, the magnetic or ingratiating or dramatic effect of personality are annihilated. The radio listener hears a machine, not a human being in performance, and fatal to any publicity value are the numbers of tinkling piano, violin, and voice sounds that stream through the ether by day and by night. Does the radio fan remember the names of the performing artists heard yesterday? Seldom so. If, therefore, the radio fan is not a music lover, if he does not notice any individual performer among the troops whose playing and singing are being continuously broadcasted, and if, furthermore, the radio does not reproduce musical performance adequately, then the performer has, indeed, twice given for nothing his art, time, and nervous energy.

The orchestral musicians have unionized for their self-protection, the actors have formed an Equity Association; when will the vocalists and solo musicians band together and refuse to be exploited by the broadcasting corporations and by the various individuals and associations that organize free concerts?

The reason that these musicians suffer this exploitation is that they desire, at any cost, to be heard.

Primarily there are too many "near artists," who are will-

ing, in order to be heard, to perform for nothing, anywhere, at any time. Many of these amateurs have means enabling them to live without earning, and although they are perhaps not good enough to be paid for playing or singing, they are so numerous that they create an atmosphere of pseudo-competition which influences the capable artists to perform gratuitously also.

Secondarily, the problem for the meritorious but unknown artist is to obtain a hearing. In New York throughout the



GEORGE E. SHEA

season there are daily two or more recitals "given" (it is the right word) to deadhead audiences by singers and instrumentalists, to whom each concert costs anywhere from \$400 to \$1000. Quite a number of these recitalists are without much talent, or, at least, are unrepined. But those who really have something to say, and who know how, say it, in such recitals, in the view of the audience, and thus the whole force of their artistry is communicated personally to these hearers and produces its maximum effect. That effect is registered by the newspaper critics, forming the

"press notice," which, being an asset exploitable throughout the country by the managers of these recitalists, is the *raison d'être* of such free recitals. This publicity promises to return something for something expended.

Why do the radio corporations broadcast? Because they manufacture radio sets for sale. Does this result in a profit to these corporations? Very presumably. Do the participating artists help to produce these profits. Undoubtedly. Why then are they not remunerated by these corporations? That is the question!

The fact that a false situation exists widely is not a reason for not attempting to remedy matters. Reflection will demonstrate to the capable performer that he or she has nothing to lose by refusing to furnish gratuitous broadcasting material to the radio corporations. Such refusal will rectify, in demolishing, the topsy-turvy claim of these radio people that they "do not make any charge" to the performing artist for the privilege (!) of being broadcasted, and will prove the fact that it has been, so far, the artist who has made no charge to these business men for his artistry, which, in turn, has given variety to the broadcast programs.

If the artists would refuse to perform without fee, how quickly would they see the broadcasting companies come to terms! And even if these companies decided to eliminate music from their broadcasting rather than pay for its performance, the solo musicians would have nothing to lose and much to gain in self-respect, in public respect for the musician and for musical art, by abandoning this degrading policy of accepting nothing for something.

Cecil Fanning Sings in Iowa

Cecil Fanning, baritone, gave an interesting recital under the auspices of the Cecilia Club at the Princess Theater, Eagle Grove, Iowa, on April 9. His accompanist, H. B. Turpin, contributed a large share toward the success of the occasion.

Mr. Fanning sang Tchaikowsky's Pilgrim Song beautifully, and his rendition of two of Loewe's dramatic ballads, Tom the Rhymer and the Elf-King brought enthusiastic applause. The most novel number on the program was a group of old French folk songs for which the singer, after explaining to the audience the character of the selections to be given, created an effective atmosphere by donning a black smock of the type worn by French workmen. Mr. Fanning was at his best in these folk songs with action, perhaps because, according to his New York representative, Bertrand-Brown, he thoroughly enjoys doing them. He transmitted to his hearers the humor and the pathos with an admirable simplicity that was also consummate art.

The artist, with Mr. Turpin, appeared in another concert on April 11, at the Iowa State Teachers' College at Cedar Falls.

Harcum School Student in Staten Island

The Brighton Heights Reformed Church of Staten Island, N. Y., selected Sarah Horner, of Mt. Pleasant, Pa., as the soloist for its centennial anniversary. Miss Horner is a student at the Harcum School, Bryn Mawr, Pa.

MARGUERITE MELVILLE LISZNEWSKA'S

Recent Successes in the East

"An inspiring recital." With the piano recital by Marguerite Melville Liszniewska at Washington Hall on Tuesday evening the series of splendid concerts given this season under auspices of the Greenfield Woman's Club came to a fitting close. This artist unquestionably excelled any of the brilliant exponents of piano music whom it has ever been the good fortune of a Greenfield audience to enjoy. Her program included the Rameau-Godowsky Sarabande, the Beethoven Sonata op. 81, Brahms' Ballad "Edward," the Schumann Fantasy Pieces op. 12, the Chopin Fantasy op. 49, and groups from Debussy and Liszt. This wide range of masterpieces gave full opportunity to Liszniewska to display her complete mastery of the instrument and with remarkable technique and subtle understanding of the composer's innermost intent reflect with sympathetic artistry the appeal of the haunting pianissimo no less than the tremendous moving power of the exaggerated crescendo. Gentleness and force, fire and pathos were either blended or brought out in bold relief as the various motives demanded. Notwithstanding the generous program given, Liszniewska graciously added two superb numbers in response to persistent encores.—*Gazette & Courier*, Greenfield, Mass.

Mme. Marguerite Melville Liszniewska had a rather staggering pre-reputation to live up to, on coming to Greenfield. Her advance notices were accepted at par, these being written by some of the ablest musical critics in two continents. Press agenting has its disadvantages if the performer lacks the real ability to "make good" on the paragraphers' promises. Both in fairness and as a sincere tribute to a real artist, it must be said that Marguerite Melville, as America likes to know her, surpassed local expectations—and we in Greenfield know good music when we hear it.

She rose so far above the mechanics of her profession that technique was forgotten by all of her hearers. Possessed of every advantage that super-technique can bring, she so displayed her talent in this and in every other regard as to compliment the composers all the way through. When she played a simple Brahms ballad, such as "Edward," you got the story of the little tragedy whether familiar with the words or not. And when she was in the midst of the Schumann group, rendering "Boating," it was the flight of the eagle that you followed with the mind's eye—the hovering, mounting eagle who masters the air.

Of course, brilliancy characterized most of her numbers, particularly the simulation of the billowing waves in the storm-tossed sea, as St. Francis walked on the waters. In this she showed tremendous power, her dynamics literally thrilling her auditors. "Whims" she played with just the author's moody feelings, capricious and fitting.

One thing in particular must be said of Mme. Liszniewska—she has a technique that seems all her own—a dramatic technique that strikes you as almost new, so refreshing it is, so expressive. In many passages she seemed to be letting you into a glorious secret, through interpretation revealing a special, subtle sympathy on her part with the theme she was playing.—*The Franklin County News*, Greenfield, Mass., April 20, 1923.

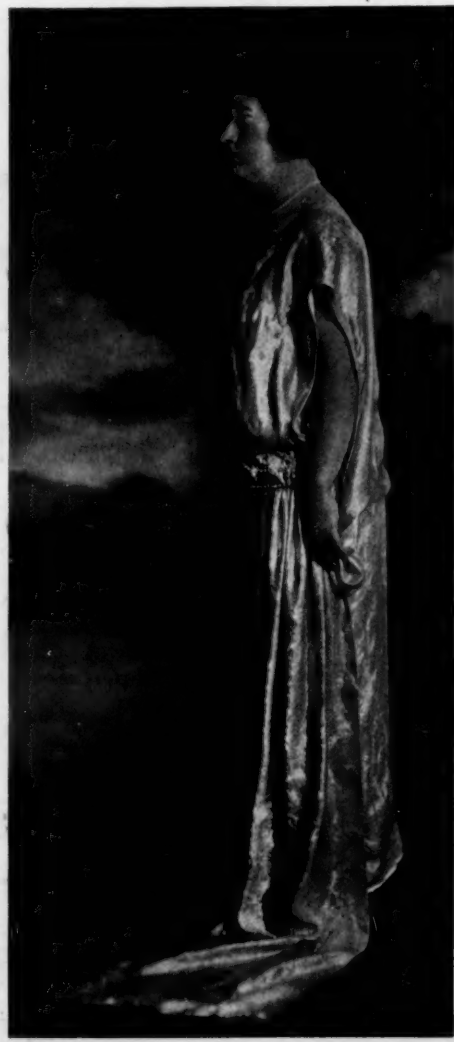
No woman pianist who has ever visited Greenfield afforded her audience greater pleasure than did Marguerite Melville Liszniewska, who was the artist at the closing recital of Woman's Club 1922-23 music season at Washington Hall last evening. The artist displayed broad powers and a remarkable technique, but more than either of these won her hearers by her remarkable gifts of expression, the latter reaching their greatest height in the Fantasy Pieces of Schumann. These eight pieces, in widely varying moods, were given a most eloquent portrayal.

The program was pleasingly diverse, opening with the Godowsky arrangement of Rameau's stately Sarabande, followed by the Beethoven Sonata op. 81, the poignant passages of which were played with deepest feeling. The ballad "Edward" of Brahms came next and was presented with a fine dramatic touch. The Fantasy Pieces concluded the first half of the program.

The second part of the recital opened with Chopin's great Fantasy op. 49, which Mme. Liszniewska filled with poetic fire and passion. Then came a group by Debussy, presented in an individualistic way, and the closing numbers were two Liszt favorites, Sonetto 104 del Petrarca, and "St. Francis Walking on the Waves." There was liberal applause at every break in the program and it was so insistent after "St. Francis" that the artist graciously gave two encore numbers.—*Greenfield Recorder*, Greenfield, Mass., April 18, 1923.

CONCERT BUREAU:

CINCINNATI CONSERVATORY OF MUSIC, Cincinnati, Ohio
STEINWAY PIANO



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ATLANTA'S ANNUAL OPERA WEEK A BRILLIANT SUCCESS BOTH FINANCIALLY AND ARTISTICALLY

Atlanta, May 5.—[Special]—When the final curtain fell on the last scene of William Tell, in the great Atlanta Auditorium, on Saturday, April 28, Atlanta marked "Finis" to what was unquestionably the most brilliant Opera Week since the city began this much anticipated annual revel fourteen years ago.

Although exact financial data has not been given out, those who are in a position to know assert that the week has been almost as brilliant a financial success as it has been artistically. The guarantee fund was the largest this year that has ever been required—totalling \$125,000—and there was the heavy tax to be paid to the State.

Music-lovers all agree that the programs offered this year, and the stars as well, provided the most beautifully balanced casts and bill of operas ever offered here. Monday night, the week was ushered in most auspiciously by the ever-lovely Lucrezia Bori in Romeo et Juliet, in which she won many new laurels for herself. This was followed by other stars and other operas of great brilliance, Bori distinguishing herself again in Bohème, in which her Mimi shared honors with Harrold, who was in splendid voice. Another star, who is rightfully known as "the Father of Grand Opera in Atlanta," as he was instrumental in having the annual week inaugurated, and is the only star to appear here this season who was in the first group of operas presented fourteen years ago—Antonio Scotti, appeared in Bohème, and his popularity was attested by a ringing salvo of applause which greeted his every entrance throughout the play. Another distinct feature of the week was the success of Julia Clausen in Aida, when her masterful delineation of Amneris made her the center of applause.

The week brought two new singers of importance to Atlanta—Barbara Kemp, about whom so much had been heard, and Feodor Chaliapin, Russian basso. To the keen regret of those present Mme. Kemp appeared only once—in Aida—and illness kept her from showing to best advantage. Chaliapin, the towering basso, won his way into Atlanta hearts by his magnificent work in Don Carlos, and it is ardently hoped that next year's Opera Week will bring him back again.

Two years ago, on the occasion of the first appearance of Beniamino Gigli, the vast audience gathered to hear him, was keenly disappointed to learn of his serious illness, and

of his return to New York. But he came back again the next year and charmed all who heard him, so that this year he was greeted like an old friend.

PONSSELLE A GREAT FAVORITE

Atlanta's own star, Rosa Ponselle, again proved herself a general favorite. Miss Ponselle again proved herself indeed a most capable and brilliant artist by singing three exceedingly heavy roles in as many days—in Don Carlos on Thursday, L'Africana on Friday, and in William Tell on Saturday. Her voice sounded as fresh, as strong, and as resonantly beautiful on Saturday night as it had on Thursday, and the applause that greeted her work was overwhelming.

Wednesday's opera, Lucia, had as its particular star the marvelous Galli-Curci. It was her only appearance during the week and her triumph was perfect. Both Gigli and Martinelli were in superb voice at every appearance.

Probably the finest opera of the week—or, at least, the one which seemed, as a whole, to be the most generally liked—was L'Africana on Friday night, in which Rosa Ponselle rose to superb heights. She proved, in this, that she is not only one of the finest dramatic sopranos in the world today, but also a most accomplished and capable actress as well. In fact, all the newspaper writers and critics seemed to be greatly impressed by the fact that the new school of opera stars as represented by those who made Opera Week a thing of beauty, seem to be devoting much attention to the dramatic end of their work.

Mardones and De Luca—old favorites both—in fact all the singers were splendid and all were welcomed with the whole-hearted hospitality for which Atlanta, and the South as a whole, is famed. And it is the ardent hope of every music-lover of the South that when next season rolls around all of the stars who were here this year will come again.

Away from the Auditorium, and the atmosphere of their work, the stars behaved like school boys and girls on a jolly lark. In fact, the delightful informality maintained by the "Met" stars in Atlanta is one of the most prized parts of the week. The terraces of the Georgian Terrace hotel bloom colorfully during the week, with bright gowns, and flowers; one is always sure to find some of the artists about, being entertained by some Atlantan or amusing themselves together.

P. G.

which contained all programs, pictures of the participating organists, notes relating to the works performed, etc.

Dorsey Whittington Honored

Dorsey Whittington gave a piano recital before the Music Club of Hunter College on Monday, April 16, and was elected an honorary member of the club, a distinction not previously conferred on any musician. The hall was packed by enthusiastic listeners. Mr. Whittington received such an ovation that he was compelled to give many encores.

National Supervisors Elect Officers

The officers elected to guide the destinies of the National Supervisors' Conference for the ensuing year are W. Otto Miessner, State Normal School, Milwaukee, Wis., president; Inez Field Damon, State Normal School, Lowell, Mass., first vice-president; George Oscar Bowen, University School of Music, Ann Arbor, Mich., re-elected second vice-president; Winifred Smith, supervisor of music in Cicero, Ill., secretary; A. Vernon McFee, State Normal School, Johnson City, Tenn., re-elected treasurer, and Philip C. Hayden, editor of School Music, Keokuk, Ia., re-elected auditor.

John C. Kendal, supervisor of music, Denver, Col., was chosen a new member of the board of directors. The result of the election of members of the Educational Council was not announced. The secretary took the ballots home to count.

A résumé proves this to have been first, last and all the time a practical conference. New methods and new material were demonstrated to the intense interest of this "livest body of educators."

M. B. P.

Herma Menth Plays in "Finished Fashion"

An audience which packed the Gold Ball Room of the Hotel Du Pont in Wilmington, Del., applauded Herma Menth to the echo when she appeared there in recital on the evening of April 19. According to the Wilmington News: "Miss Menth's recital was termed 'intimate.' It was decidedly so, for the reason she took her audience into her confidence and played straight to its heart." The critic of the Wilmington Evening Evening said that: "Miss Menth rendered the ponderous Bach-Busoni chaconne in finished fashion, but was at her best in the excessively brilliant arrangement by Liszt of the Mendelssohn Wedding March, a concert number not often heard of late years, though a favorite a generation ago. The runs, trills and glissando effects were triumphantly surmounted and the listeners' interest rose to the pitch of intensity, and was expressed by tumultuous applause."

Idelle Patterson Sings at Armory

Idelle Patterson, the charming and gifted soprano, was heard by a very enthusiastic audience at the Seventh Regiment Armory in New York on the evening of May 7. Miss Patterson's popularity is attested to by the fact that she has been engaged for the third consecutive year as soloist at the National American Music Festival, to be held in Buffalo in October.

Samaroff Terminates Season

Olga Samaroff terminated her activities for the season when she played the Grieg piano concerto with the Philadelphia Festival Orchestra, under the direction of Dr. Thaddeus Rich, and several solo selections at the Spartanburg Festival, May 3.

National Association of Organists Celebrate Music Week

Reginald L. McAll, chairman of the executive committee, National Association of Organists, must have been proud of the results of well planned organ recitals and concerts given at the Wanamaker auditorium from April 30 to May 5, Music Week. The first affair began with a luncheon to Baron De Cartier, Belgian Ambassador, given in the tea room, Wanamaker's, preliminary to the organ recital by Charles M. Courboin, Belgian organist. The Ambassador gave a short talk in which he gave credit to both Wanamakers. Dr. Russell, concert director, introduced everybody to the distinguished political guest, and later on introduced Dr. T. Tertius Noble, president of the N. A. O., to the large audience in the auditorium. Dr. Noble gave a brief talk which was warmly applauded, and Mr. Courboin played compositions by three New York composers—Pietro Yon, Edwin Grasse and Alexander Russell. There followed works by Belgian composers, and at the close Mr. Courboin was duly decorated in a most impressive ceremony, with The Order of the Crown of Belgium. La Brabanconne (Belgian National Air) and The Star Spangled Banner were played.

May 1 another large gathering heard organ and choral music, the organist being Rollo F. Maitland (Philadelphia). Mr. Sammond conducting two choral societies, amalgamated for the occasion, in works principally by modern composers. Mr. Maitland played works by Mendelssohn, Bach, Nevin, and Tchaikowsky, and showed himself an organist of ability and taste. Dr. Russell assisted as accompanist, and the program was one of variety and so was highly enjoyed.

May 2 the organ was used in conjunction with moving pictures, being played by Firmin Swinnen (Philadelphia), John Hammond (Rochester), and J. Van Cleft Cooper (Rivoli Theater, New York). An address by Robert Berentzen, president of the theater organists' society, was a feature of the program, and the pictures consisted of a comedy, a scenic, and The Eternal Flame.

May 3, Charles D. Doersam, of the American Guild of Organists, gave a recital which included works by Franck, the Belgian composer, and Warden Frank L. Sealy of the guild gave a short talk which interested all hearers. The Grand Piece Symphonique was Mr. Doersam's principal number.

May 4 witnessed a recital by Lynnwood Farnam, organist of the Church of the Holy Communion, New York, assisted by four pianists—James Friskin, Leo Verrees, Edward Shippen Barnes and Alfred Greenfield—in the Vivaldi-Bach concerto in A minor (originally for four violins), this being the first performance in New York. Mr. Farnam also played works by Widor, Gigout, Jacob, Bach, Mulet, Hille-macher, and the American composers Stebbins and Jepson, and needless to say held the attention of the large audience, for his organ playing is in many ways altogether unique among American organists. His memory is amazing, for he plays entire programs without the music, with never a slip.

May 5 was devoted to The Organ and the Choir, John Doane, organist of the Church of the Incarnation, and his choir of a score of singers (mixed voices) giving the affair, assisted by Rev. Dr. Karl Reiland, rector of St. George's P. E. Church, who gave an address. The choir sang Buck's Festival Te Deum, Gounod's Sanctus, Dickinson's Shepherds' Christmas Song, and other works, with admirable spirit and execution. Organist Doane played works by Noble, Lemare, and Liszt's Spozalizio with refinement and effect. The afternoon left an impression of exalted devotion, very unusual outside of church surroundings.

All in all, the week of organ and choral music under the auspices of the National Association of Organists was finely carried out, showing well planned cooperation between the association and the Wanamaker firm, more especially Dr. Alexander Russell, the concert director. A feature was the eight-page Music Record issued by this firm,

CRITICAL RECOGNITION OF THE VOCAL GROWTH OF

ROSA RAISA and GIACOMO RIMINI

THE NEW YORK WORLD

It would seem that every time Rosa Raisa comes back to New York she sings better. Yesterday afternoon with Giacomo Rimini she gave a recital at the Hippodrome . . . and the large crowd which filled the auditorium and stage applauded some of the best work Miss Raisa has done in her career. Mr. Rimini too appeared to have lost some of the hardness and dry quality which has marred his voice in the past, and in one encore especially his voice was surprising in richness of quality and coloring.

THE NEW YORK TRIBUNE

Mme. Raisa showed increasing vocal finish and refinement . . . instead of the somewhat unregulated power of earlier years, while her range of expression was ample, with capacity for a lighter touch when necessary.

THE NEW YORK TIMES

Rosa Raisa sang with new reserve, born of evident diligence to refine her phenomenal powers, at a farewell Hippodrome matinee yesterday, in which she often replaced explosive tones with some of lightest pianissimo.

THE NEW YORK SUN

Mme. Raisa's voice is now in full flower and it ranks among the beautiful voices of the day. The remarkable power and plenitude of it have gone through a beneficent process, and

there is a refinement now in her use of it which gives it prodigious coloring the high light of ease. . . . Mr. Rimini, too, has rebuilt and cemented his voice considerably.

THE NEW YORK HERALD

She (Mme. Raisa) was in excellent voice and her offerings revealed a wealth of coloring and warmth.



It has been a privilege for
LAZAR S. SAMOILOFF
to serve as Vocal Guide to

BOTH

Mme. RAISA and Mr. RIMINI

LAZAR S. SAMOILOFF BEL CANTO STUDIOS:
Carnegie Hall New York City

Fay Foster Interpreters Successful

Having spent an evening with the Fay Foster Interpreters in the ballroom of the Carroll Club, April 29, one is full of admiration for the originality, talent and accomplishments of this charming teacher, coach and composer. In spite of stage hands which balked and curtains that had only contempt for cues, Miss Foster's unruffled composure and well-directed music gave pleasure to a great many interested friends and guests. All of the participants in the diversified program were from her New York or Philadelphia studios and many displayed marked talent.

The first section of the program was made up of songs and cantilations, most of them in costume. The accompaniments were played in fastidious fashion by Miss Foster. The Whistlin' Thief was recited by Mrs. S. C. Harris, assisted by Dorothy Curley; two French chansons were sung by Helen Deeter; Gladys Hill followed with three interpretations, in the Life of a Princess; Stephen McGrath offered an aria from Manon; Lisa Lissoni appeared in Spanish numbers, and Howard Applegate sang three negro numbers. His last spiritual was so well sung that the hearers demanded a repetition. Another high point in this first section was Lou Stowe's impersonation of A Little Bride of Japan. Very poignant and convincing was her depiction of the little Japanese girl who didn't want to be married.

The Enchanted Beard, an operetta in two scenes, the book and lyrics of which were by Alice Foster and the musical setting by Fay Foster, was presented as the last half of the program. The plot has to do with Bluebeard whose matrimonial felicities have been celebrated for some time. The scene opens with village chatter about a new victim who is shortly to be offered up. It is discovered that the famous gentleman's beard is a curse set upon an otherwise harmless individual, and that if removed all murderous instincts will disappear. The second scene shows Bluebeard at his evening repast waited upon by two excellent humorists, Addle Wit and Nimble Wit. The village maids appear to him dressed as ghosts and, frightening him into submission, shave off his beard whereupon the curse is broken and he becomes a desirable mate. The little concerto is ingenious and full of humor and Miss Foster's music is apt and pleasurable. Eugene Gravel wore the beard gracefully,

Estelle Noel made him a desirable fiancée and Lou Stowe and Edith Noel revealed excellent wits. Other parts were taken by Marie Kuckens, Genevieve Applegate, Margaret Anders, Mae McCormick, Dorothy Curley, Anna Maier, Alice Holmes, Margery Bradley, Ethel Anderson, Mrs. S. C. Harris and Clara Blohm.

Warford's Professional Pupils' Engagements

Joseph Kayser, baritone, filled engagements last month in Jersey City and in New York. May 2 he and Marjorie Lauer, soprano, gave a joint recital at Haworth, N. J. Ralph Tomlinson, baritone, is touring for Keith in The Wall Flower; Frank Ronan, baritone, had three Newark appearances in April; Bradford Newcomb, baritone, was the soloist for the D. A. R. at Hotel McAlpin on April 2. Arthur Herbert, tenor, has been with the Greenwich Village Follies all season; Jack Leahy, tenor, has been engaged for leading roles with the Maude Fealy stock company of Newark. Florence Otis, soprano, sang for the Contemporary Club of Trenton recently; Tilla Gemunder sang for the Colonial Heights Club in Tuckahoe, N. Y., April 28, and on May 1, was soprano soloist at the concert given in memory of her grandfather, the late George Gemunder, famous violin maker, in Long Island City, N. Y.; Anna Flick, soprano, is giving a series of lecture song recitals for the New York Board of Education; Margaret Haase, soprano, appeared as soloist for the Lyric Club of Brooklyn; Gladys Burgette, soprano, is with the Jack and Jill Company at the Globe theater; Constance Roe, soprano, scored an emphatic success in Newton, N. J., April 8.

Claire Dux Chooses Klibansky as Vocal Guide

Among the eminent artists who believe in continued study with the great masters in order to perfect their art is Claire Dux, the well known recital artist and former member of the Chicago Opera Company.

Mme. Dux has selected Sergei Klibansky as her vocal guide, and is studying with him as her opera and concert duties permit. Mme. Dux's selection of Mr. Klibansky was due to the high praise of his work by her Berlin teacher, Freytag Frey.

WHERE THEY ARE TO BE

From May 10 to May 24

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| Addison, Mabelle: Ann Arbor, Mich., May 17. | Land, Harold: Yonkers, N. Y., May 10. Hartford, Conn., May 21. |
| Danise, Giuseppe: Ann Arbor, Mich., May 18. | Lennox, Elizabeth: Benton Harbor, Mich., May 15. Kalamazoo, Mich., May 18. Grand Rapids, Mich., May 23. |
| Davis, Ernest: Kansas City, Mo., May 10-12. | Letz Quartet: Portchester, N. Y., May 11. |
| Easton, Florence: Worcester, Mass., May 10-11. Albany, N. Y., May 16. | Levitzi, Mischa: Mt. Vernon, Iowa, May 11. |
| Edwards, Elizabeth: Brooklyn, N. Y., May 12. | Macbeth, Florence: Kewanee, Ill., May 11. Rochester, Minn., May 13. Ann Arbor, Mich., May 18. |
| Galli-Curci, Amelita: St. Louis, Mo., May 16. | MacLaren, Gay: Chicago, Ill., May 10. |
| Gordon, Jeanne: Ann Arbor, Mich., May 19. | Middleton, Arthur: Worcester, Mass., May 10. |
| Hackett, Arthur: Mt. Vernon, Iowa, May 11-12. Mankato, Minn., May 17. Northfield, Minn., May 18. | Nyiregyhazi, Erwin: Greensburg, Pa., May 10. Morristown, N. J., May 11. |
| Hagar, Emily Stokes: Philadelphia, Pa., May 10, 18. | Ornstein, Leo: Worcester, Mass., May 11. |
| Harrold, Orville: Worcester, Mass., May 10-11. | Powell, John: Williamsburg, Va., May 11. |
| Howell, Dice: New Brunswick, N. J., May 11. Greenwich, Conn., May 20. Middletown, Conn., May 22. Petersburg, Va., May 24. | Rubinstein, Erna: Ann Arbor, Mich., May 17. |
| Hutcheson, Ernest: Sackville, N. B., May 19. | Ruffo, Titta: Havana, Cuba, May 10-14. |
| Jollif, Norman: East Orange, N. J., May 16. | Scott, Henri: Ann Arbor, Mich., May 16-19. |
| Keener, Suzanne: Ann Arbor, Mich., May 18. Brooklyn, N. Y., May 22. | Simpson, Alma: San Juan, P. R., May 10. Ponce, P. R., May 12. Mayaguez, P. R., May 13. San Juan, P. R., May 16. |
| Kerns, Grace: Mt. Carmel, Pa., May 14. | Sundelius, Marie: Corry, Pa., May 11. Brooklyn, N. Y., May 12. |
| Kingston, Morgan: London, Eng., May 13. | Thomas, Edna: Philadelphia, Pa., May 16-17. |
| Kraft, Arthur: Ann Arbor, Mich., May 18. | Whitehill, Clarence: Ann Arbor, Mich., May 19. |

Cahier to Have Extensive European Tour

Mme. Charles Cahier, distinguished contralto, sailed for Europe, Saturday, April 21, on the S.S. Ohio, after a most successful concert season in this country. Her two appearances recently with the Philharmonic Society, Mengelberg conducting, marked the final engagement of a season which has included, aside from recitals, appearances with practically all the leading symphony orchestras and two with the Friends of Music in New York.

Immediately following her arrival in Hamburg on April 30, Mme. Cahier departed on an extensive concert tour of Europe which will cover Germany, Holland, Austria, Poland, Sweden and Denmark. During the season she will be in Salzburg for the festival, and in addition to her concerts, has been engaged for numerous festivals and special operatic performances throughout Europe. The artist will return to this country early in October to fill concert engagements for the season 1923-24 now being booked by her new management, the Universal Concert Bureau.

Grainger Compositions Successful Abroad

Percy Grainger's compositions are beginning to attain the same popularity on the European continent that they have long enjoyed throughout the English speaking world. This concert season has seen many performances of his universally beloved Molly on the Shore, including notable renderings at Salzburg, Vienna and Frankfurt, by the Amar String Quartet and the Rebner String Quartet. On each occasion the piece was vociferously applauded and had to be repeated. Grainger's choral setting of Irish Tune from County Derry, has been sung extensively by Holland's premier a cappella organization, the Madrigaal-Vereeniging, the members of which are all concert singers, trained and conducted by Sem Dresden, one of Holland's foremost composers. The Madrigaal-Vereeniging is further planning to render some of Grainger's choral settings of Kipling poems during the remainder of this season.

Cathleen Baxter Plays at Reception

Cathleen Moore Baxter, a very talented pupil of Agnes Brennan, well known teacher and coach, was the piano soloist at a reception given by the Brooklyn Circle International Federation of Catholic Alumnae, in honor of Mrs. Victor L. Zimmerman, governor, New York State Chapter I. F. C. A. Improvisation by MacDowell, was given with admirable poetic feeling and Rachmaninoff's Polichinelle was excellently interpreted. The enthusiastic applause of the audience brought her back for an encore, her selection being the Dancing Doll (Poldini), delightfully played. Miss Baxter plays with energy and has good power, yet she always produces mellow, singing tones.

Harriet Ware Returns from Tour

In all the concerts on the recent tour from which Harriet Ware has just returned, the critics have been enthusiastic over her compositions, both for piano and voice. Only one of her piano works has been published, and these flattering comments on them, as well as on herself as concert pianist, naturally delight her.

Following her recent concert for the Contemporary Club, Broad Street Theater, Newark, March 20, attended by over 1,000 clubwomen, press comments were most enthusiastic.

Ruth Deyo Plays Paderewski Sonata

On Tuesday, April 24, Ruth Deyo gave a reception in honor of Ignace Paderewski, at her home, 5 East Fifty-first street, and during the afternoon played the composer's sonata in E flat minor. The audience was one of the most distinguished of the season—society and musical circles being equally represented.



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Mme. Teschner Tas to Present American Works

Helen Teschner Tas, who sailed on the S.S. New Amsterdam April 28 for concerts in Europe, will be heard in London in May and in Paris in June. At Lazare Saminsky's lecture recitals on The Celtic Element in American Music, Mme. Tas will play, among other American works,



HELEN TESCHNER TAS,

the violinist, snapped with her husband on board the New Amsterdam on which she sailed on April 28 for European engagements.

Louis Gruenberg's sonata, for which the composer may be at the piano. She will present with the Colonne Orchestra the concertina after Ariosti by Albert Elkus, of San Francisco, at one of the two Paris concerts to be devoted chiefly to American composers and composers residing in America, which Mr. Saminsky is to direct. Among other Americans whose works she will play are Albert Stoessel, Emerson Whithorne, Frederick Jacobi (whose first of three Preludes is dedicated to the violinist), and Edwin Grasse.

Participating also in these programs of American music are Marguerite D'Alvarez, Raymonde Delaunois and Lucilla de Vescovi. Mme. Tas will return to America in the fall.

Activities of Mae D. Miller Artists

Mae D. Miller, vocal teacher, of New York and Allentown, recently presented her pupil, Helen Maude Miller, mezzo-contralto, in recital in New York and Allentown. The program was an interesting one, including as it did numbers in Italian, German and English. The singer was well received on both occasions.

Adele Schuyler appeared with Schildkraut in Peer Gynt, and Bernardine Brady has just closed a successful season in the role of Elinor in Irene at the Jolson Theater in New York. Both of these artists are from the Mae Miller studios.

Several of Miss Miller's pupils are filling church positions. Russell Van Winkle has been selected as the baritone soloist at the Church of the Redeemer, Paterson, N. J.; Gladys Evans is soprano soloist at St. Mark's Lutheran Church, Bethlehem, Pa., and Bessie Taylor is contralto soloist at the Wesley Methodist Episcopal Church, Bethlehem.

A. Russ Patterson Pupils Busy

Edward Beckman, tenor, has filled the following dates recently: March 27, soloist in Crucifixion, Mount Morris Baptist Church, New York; March 30, soloist, Crucifixion, Salem Lutheran Church, Brooklyn; April 13, banquet, Messiah Lutheran Church, Brooklyn; April 14, Norwegian Club, Columbia Heights, Brooklyn; April 17, A. Russ Patterson recital; April 21, concert at the Immanuel Lutheran Church, Brooklyn.

Rose Dreeben, soprano, sang on February 22 at the Washington Irving Auditorium, New York; March 10 at Gloversville, N. Y.; April 8, at the Community Center of Wilmington, Del.

Leonore Van Blerkom, soprano, appeared at the Pleiades Club as guest soloist on April 1 and sang on the 14th in Brooklyn.

Esther Keep, contralto, was soloist in Elizabeth, N. J., on March 26.

Unqualified Praise for Edwin Swain

"No one who heard Mr. Swain's cultivated and beautiful baritone voice failed to carry away rich memories for the future," so read the Palatka, (Fla.) Daily News the day following the appearance in that city of Edwin Swain. "Those present gave this artist the tribute of closest attention and only words of highest praise were spoken in regard to his concert. . . . To the writer no number of Mr. Swain's program gave so richly the real depth and beauty of his voice as the great Handel number, Hear Me, Ye Winds and Waves. The Lark was sung by Mr. Swain as musicians dream of hearing that great lyric, seldom having their dreams fulfilled." The same paper spoke of Mr. Swain as "a scholarly and musically singer" and declared that "it is hoped that at some later



EDWIN SWAIN

date Palatka will have the opportunity again of entertaining Mr. Swain who has an assured and unforgettable place in the regard of its music-loving group."

Other Florida towns which applauded Mr. Swain included Palm Beach, Jacksonville, St. Petersburg, Orlando, Melbourne, Winter Park, Miami, Sarasota, Ocala. Incidentally, Mr. Swain managed to combine a brief vacation with his family in Florida.

People's Symphony Chamber Music Concert

The Letz Quartet gave the April 27 chamber music concert in the series under the auspices of the People's Symphony concerts, paying tribute to F. X. Arens, now of Los Angeles, in playing a largo from his quartet in C; it is melodious, easily understood music, on classic lines, and was much applauded. The beautiful contents of Tchaikovsky's quartet in F, and a Debussy excerpt completed the program, which was heard by an extremely attentive and grateful audience of genuine music-lovers. The New York String Quartet gives the concert of May 25, and the Tollefsen Trio that of June 22.

Hofmann Sails May 26

Josef Hofmann sails for Europe on May 26, and will return to America to open his season at Carnegie Hall on October 21. Mr. Hofmann will go to Europe late in January for a long tour, beginning at Liverpool on February 2.

Latest German Press Comments on CORNELIA RIDER POSSART The Distinguished American Pianist

BERLIN

Her technic is masterly, and intellectually and musically Mme. Possart is absolutely sovereign to her task.—*Berliner Tageblatt*, (March 29, 1923).

The climax [of the concert] was Tchaikovsky's B-minor concerto, in which Mme. Possart could focus all her excellences and let them shine as in a spectrum.—*Allgemeine Musikzeitung*, (March 9, 1923).

Feeling, grace, and a pearly elegance characterize her playing.—*Berliner Börsenzeitung*, (March 9, 1923).

HAMBURG

Fundamental musical feeling, combined with a subtle and super-clean technique.—*Hamburger Anzeiger*.

Well developed technic and a beautiful and varied touch gave all her offerings a plastic and impressive effect.—*Hamburger Fremdenblatt*, (March 10).



Photo by Mishkin, N. Y.

MUNICH

The interpretation of the Haydn Sonata was finely chiseled, full of poetry and grace. In Chopin she revealed her astonishing velocity and her vigorous yet finely shaded touch.—*Abendzeitung*.

CASSEL

In this artist there lives an art of such nobility, such glowing warmth and grandeur as is rarely so completely vouchsafed to anyone.—*Cassel Post*.

The artist is in possession of a finely polished dexterity, an unusually excellent staccato, and there is a great wealth of nuances in her touch.—*Casseler Tageblatt*.

WEIMAR

Mme. Rider-Possart proved the deep seriousness of her strong personality with distinguished success. The passionate character and urgeful haste of the Schumann G-minor sonata—unfortunately rarely played—carried conviction. The andante shone forth in a poetic apotheosis.—*Thüringer Landeszeitung*.

CINCINNATI FESTIVAL

(Continued from page 5)

combined powers of orchestra and organ was the symphony in C minor, No. 3, by Saint-Saëns. This marked indeed the high point of the concert, exalted in by every listener.

After the intermission there followed the great Wagner numbers and once more the audience was given a thrill. The first of these was the overture from Tannhäuser, ever a delight and one that gave the orchestra the best possible chance for demonstration. Something in the way of an innovation had been planned. Florence Easton was enabled to show her voice to the best advantage, and to give those who had been deprived of hearing her in opera an occasion



FRITZ REINER,
conductor of the Cincinnati Symphony Orchestra.

for delight, in a scene from Tannhäuser, Dich, Theure Halle. Nothing could have delighted the audience more than this instance of operatic demonstration. The finale of the great concert gave two of the star soloists an opportunity to display their artistry. The Ride of the Valkyries, and the entire act III, scene 3, introduced Florence Easton as Brunhilde, and Clarence Whitehill as Wotan. Both of these singers have been heard in grand opera and their singing was another reason why this matinee performance was one of the notable events of the week.

CHILDREN ENGAGE IN MAMMOTH PRODUCTION OF ORATORIO.

There is nothing so inspiring, so calculated to arouse a feeling of supreme delight as the singing of hundreds of children's voices. Such was the effect of the fourth concert of the May Music Festival. This day had been set aside for the rendition of The Children's Crusade, by Pierné, and the preparations made were so meticulous that the concert was in some respects, at least, the most enjoyable of the week. Aside from the great chorus that was heard in previous concerts, a chorus of 900 children from the public schools participated, an undertaking that demanded months of special drilling under the leadership of Alfred Hartzel, who had so ably trained the big chorus previous to the time when Frank Van der Stucken arrived to complete the work.

The children's work was one of the marvels of the festival. The Children's Crusade, of course, is primarily a work for children's voices, and there is a fine appeal in the theme. This great work had been given at several previous May Music Festivals, always a particular feature of these events and so popular that its repetition was looked forward to with eagerness. Under the leadership of Van der Stucken the children seemed inspired, and the resulting performance was remarkable. In spite, or perhaps because of the youth of the performers, Pierné's naive and worthy setting of the story of the children who carried their green crosses to the sea and perished on their way to the Holy Land, was handled accurately and exactly and rang true.

A pleasing feature of the evening was the presentation by the children of a floral piece to Mr. Van der Stucken, in appreciation of his work with them.

IMPOSING LIST OF SOLOISTS PARTICIPATE.

The work of the soloists sustained the high standard set previously. They were Florence Easton, as Alain; Marie Sundelius, as Allys; Elizabeth Durland Langhorst, as a mother; Lambert Murphy, as the narrator; Clarence Whitehill, as an old sailor and as the Voice from on High. The complexity and interweaving of the solo and choral score requires special alertness and understanding on the part of the soloists. It is a great deal to say that all the difficult ensembles were smoothly accomplished. The clear quality of both Miss Easton and Miss Sundelius' voices was very typical of the children they depicted, and their simple, charming personalities stirred the deepest sympathy. Mr. Murphy handled his narration with conviction and Mr. Whitehill's well known dramatic ability was well utilized in the harrowing storm scene.

HADLEY WITNESSES PRODUCTION OF HIS NEW WORK.

The final number of a gala week offered novel pleasures to the eager public that had proven its love for the best in music. There had been special plans made, like the dessert after the feast. There had been so many good things and such a varied menu offered that it would hardly seem that anything could be added. Resurgan, by Henry Hadley, was presented, a work new to Cincinnati music lovers and to the world at large. It is divided into four parts based on the poem of Louise Ayres Garnett which sings of Birth, Life, Death and Rebirth into wondrous freedom, a return "home to the voice that sang to me, home to the hand that thought me, home to the breast of God." It is full of simplicity and strength and is one of the themes that is an inspiration. There is a delightful interlude-scherzo for children's voices and this was beautifully sung. The solo parts were filled by Inez Barbour, who is the wife of Henry Hadley, Merle Alcock, Lambert Murphy and Charles T. Tittmann. The solo and chorus work were singularly beautiful features of the composition and were indeed the shining lights in the entire musical undertaking.

The fact that Mr. Hadley was present on this occasion naturally added to the interest and made Cincinnati proud to entertain this American who has attained such a high place as a composer.

ONEGIN AND ORCHESTRA COMBINE FOR LAST MATINEE.

The final matinee concert was devoted entirely to orchestral works and a number of songs by Mme. Olegin. The Eroica symphony, by Beethoven, gave the Cincinnati Symphony Orchestra an opportunity to again display the results of Fritz Reiner's remarkable directorship. The opening number was that other favorite of Beethoven, the Coriolan overture. It was given a most delightful reading, the fine work of both director and orchestra bringing justly earned plaudits from the enthusiastic audience. Following the Beethoven symphony were two songs sung by Sigrid Olegin who had been heard previously during the week and whose fine contralto voice made such a deep and favorable impression on her audiences. These songs, both by Schubert, The Omnipotence and The Erl-King, were both excellently rendered. Mme. Olegin's voice has power, sweetness and a force that at once inspire the listener to keenest



BEATRICE DE PASQUALI

as she will appear in the title role of the new Italian opera, St. Cecilia, by Maestro Refice, which will have its initial performance during the coming season. Mme. de Pasquali has also been engaged to sing one hundred guest performances in the leading opera houses of Italy.

admiration. Following the intermission, Mme. Olegin was again heard in three of Richard Strauss' songs, Serenade, Tomorrow and Cecilia. There is an appeal about the Strauss songs that wins general favor and on this occasion the same delight was again experienced. The closing number was A Hero's Life, by Richard Strauss, a very fitting termination for an afternoon of fine music.

MALE CHORUS BY BENOIT AN ADDED FEATURE.

After the intermission the audience was given another interesting number, the Oath of the Gueux, Pacification of Ghent, by Peter Benoit. This work is for male chorus only and it stood out as a feature of the final concert. Here also it was possible for George Seggers, a local baritone, to display his talent as soloist. The part of the reader was taken effectively by Leo F. Harman.

LOCAL COMPOSER HONORED.

The work of a local composer, Mr. Surdo, who is identified with the public school music in Cincinnati, was introduced at this concert. It is for women's voices only and is based on the famous poem, In Flanders Fields. The fine sentiment noted therein made it a delightful bit and one that was rendered effectively. It was added honor to the local musicians of Cincinnati.

VAN DER STUCKEN'S COMPOSITION ENDS FESTIVITIES SUCCESSFULLY.

The closing tribute was for the man who had been so much an element in making this semi-centennial week of May Music Festival incomparably successful. The closing number was a work by Frank Van der Stucken, The Cortège Festival. It was a fitting climax, the fine quality of the number and the fervor and fire of the rendition conspiring to leave an ineradicable memory on the hearer. W. W.

Dan Beddoe Pupil Scores in Recital

Minnie Leah Nobles, contralto, a pupil of Dan Beddoe, gave a song recital recently at the Cincinnati Conservatory of Music, and created an excellent impression. The critic of one of the dailies stated that the program was so comprehensive in scope as to display to the best advantage a voice of velvety, sonorous quality and extremely wide range, free and flexible and full of color. She gave reign to the dramatic as well as the more subdued forms according to the mood of her material. She richly deserved the enthusiasm of her hearers. Miss Nobles also is a well equipped pianist.

Lucchese Triumphs in Havana

Ovations have been plentiful for Josephine Lucchese during the 1922-23 season wherever she has appeared on tour with the San Carlo Opera Company. The latest success achieved by the charming and gifted coloratura soprano was in Havana, when she was loudly cheered in a performance of The Barber of Seville with Ruffo and Schipa. Miss Lucchese's rise to fame has been so rapid that already she has been engaged to appear in opera at Ravinia this summer.

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Knowledge is Power.
Never doubt this fact.
Only those who know the truth are safe.
When we apply this truism to particular subjects.
Life in all its phases becomes more interesting.
Endless chains of wisdom are soon established.
Drones only exist—they do not truly live.
Go where you will and observe this truth,
Everywhere and among all people.

"Is life worth living?" asked the hypochondriac.
Some wit replied: "It depends upon the liver."

Psychology, Physiology and Philosophy are
Orderly, Scientific Considerations
Which have to do with vocal problems.
Every faculty of mind and body is used in Singing.
Rich rewards are for wise and earnest students.

Every vocal method
That is worthy of consideration
Emphasizes the fact that
Resonance is largely influenced by the
Nasal cavity
And that such resonance is
Lost or greatly diminished and that the

Voice is greatly impaired
If we neglect or permit ourselves to
Grow careless in our attention to sound.
If our judgment of sound is not good we
Lose our best guide to beautiful singing—Bel Canto.
After natural fundamental tone comes
Nasal resonance, which does not mean nasal quality.
Consideration of these two things promotes
Ease and beauty of voice production.

Practically perfect tone is within the reach of all.
Let the first object be to get rid of interference.
Unless you understand the cause and can remove it
Seek to learn how—it will pay abundantly.

With sound knowledge concerning voice production
Immediate and positive success is easily attained.
Lose no time in discarding mooted fallacies
Lest your teaching be neither comprehensive nor convincing.

Poor, suffering, misguided vocal pupils are in the majority.
Of all laments led to the slaughter they are the most to be pitied.
When they are practically taught the truth
Every one of them will go forth
Rejoicing in their newly acquired vocal ability.
and physical control
Tones are educated and developed sounds easily under mental
Hearing these correctly is the greatest necessity.
Every tone should first be judged by a competent teacher.

People do not at first hear themselves as others hear them.
Restraint in singing is the antithesis of freedom.
If you would sing well, enunciate and pronounce well.
Concentration in study is of vital importance.
Every one with musical talent can be taught to sing.

Only those without it should never try.
Fear is frequently developed in the singer by false vocal methods.

Superior vocal methods greatly facilitate progress.
Unless the vocal teacher knows the voice, look out for squalls!
Coaches of ability are not always good voice trainers.
Conscientious teachers learn, then teach the truth.
Every voice should be treated individually.
Subdued singing does not necessarily lack virility.
Satisfactory singing is never lifeless.

Harold Land in Concert, Church and Recital

Harold Land, American baritone, has been very busy filling many engagements around the country, which, besides his concert and recital work have included the following works: The Messiah (several performances), Elijah, St. Paul, Samson, Judas Maccabeus, Hiawatha, Hora Novissima and the St. Matthew Passion. During Holy Week he was heard in the following works in various churches. Macfarlane's Message from the Cross, Moore's Darkest Hour, Dubois' Seven Last Words, The Crucifixion, and Olivet to Calvary.

Mr. Land sang Hiawatha (Coleridge-Taylor) in Yonkers, May 4, and will again in Hartford, May 18. He sang Elijah in Rutherford, May 6; in Poughkeepsie, May 7, and for the second consecutive year sang at the Worcester Festival, May 9. He has been engaged to sing in Richmond Hill, May 20.

April 29, the opening day of Music Week, T. Tertius Noble and Harold Land gave a recital of ecclesiastical music at St. Thomas' Church, Fifth Avenue, where the baritone has been soloist for the past eight years. April 10 Harold Land and Maurice Garabrant, assistant organist of St. Thomas', gave a recital in the auditorium of the chapel under the auspices of the Marion Club, which is composed of young men of the parish. The program ranged from early English to modern Russian, French and American songs.

Filomena Addonizio Heard in Recital

Filomena Addonizio, a young Italian pianist, was heard in a recital at Carnegie Chamber Music Hall, Sunday evening, April 29. Her program included Beethoven's Sonata Pathétique, a Scarlatti sonata, Grieg's Butterfly, Bach's Chromatic Fantasy and two Liszt numbers, La Campanella and a Hungarian rhapsody. Miss Addonizio has a facile and accurate technique and considerable power. She was assisted by Pietro Soldano, who revealed in arias from Pagliacci

and Barbiere a rich, resonant baritone voice; Sophie Stein, a soprano with a good range and volume, who sang the Micaela aria from Carmen; Adelaide Vilma, whose clear, flexible coloratura voice was heard in *Lo! Here the Gentle Lark*, and Frances Mayer, a violinist who played with feeling and good tone and technique. A Wieneriawski mazurka and several violin obligatos to Miss Stein's songs. The audience enthusiastically recalled all the artists for encores.

Clemente de Macchi was at the piano for all the assisting soloists.

Alma Simpson Sings at Police Convention and Sails

Alma Simpson, after being back from her European concert tour only a little over a week, filled two important engagements in New York, the first being when she appeared as soloist at the testimonial dinner at the Astor for the Honorable Mr. Enright, and the last when she sang for the big Police Convention dinner to the foreign delegates at the Hotel Commodore on May 1.

Saturday, April 28, Miss Simpson sailed to fill engagements in the West Indies, where she was contracted to appear soon after her success in Havana last year. The first recitals will take place in San Juan, Porto Rico, with others to follow in Ponce, etc. The soprano's knowledge and study of Spanish song literature, her beauty and fascinating personality, have made her a special favorite with Latin audiences. Slesna Boska, as usual, sailed with Miss Simpson as accompanist.

Important New Facts About Maria Carreras

Following her triumphant concert at the Town Hall on April 24, when the receipts were about \$2,400—and this her third recital of the present season—Maria Carreras was engaged by the Universal Women's Alliance, which held its congress in Washington from May 1 to 5, for a concert there on May 5, being chosen as the representative woman pianist for the Hall of Fame, which is soon to be erected in the national capital. Mme. Carreras is Italian by birth and was a pupil of Giovanni Sgambati. On the occasion of the tenth anniversary of Anton Rubinstein's death she was invited by the late Czar of Russia to play at the memorial services in Kieff.

Mme. Carreras has also been engaged to appear as soloist with the Cleveland Orchestra in that city on November 15 and 17. She recently signed a long contract with the Duo-Art and during the month of June will play five concerts at the National Theater of Havana, Cuba.

Rigoletto Well Given

A very good performance of Verdi's *Rigoletto* was presented on Saturday evening in the Lexington Opera House. The opera was given primarily to introduce Giovanni Gurrieri, a young Italian tenor and artist-pupil of Emilio A. Roxas, who discovered the young man.

Signor Gurrieri, who never had any singing teacher but Maestro Roxas, is hard at work studying voice placement and repertory. Those who heard him in the role of Duke of Mantua at this performance were surprised at the quality of his voice as well as his finished delivery.

While young Gurrieri must be looked upon as an extraordinary "find," it was evident, from his artistic work, that Signor Roxas, who already has brought him to so high a point

vocally and artistically, deserves highest praise. One may safely say that Signor Gurrieri has every reason to be elated on having Mr. Roxas as his sole teacher. To put it mildly, Mr. Gurrieri scored a decided success, and gives every promise of a brilliant future.

Others in the cast were: Consuela Escobar, who won much applause as Gilda; Ada Paggi, as Maddalena; A. Cincolani, as Giovanna and a page; Maria Brenna, as Countess Ceprano; Joseph Royer, as Rigoletto; A. Valenti, as Sparafucile; Carlo Coscia, as Count Monterone; Enrico Manchi, as Marullo, and G. Paltrimeri as Borsa.

The orchestra and chorus did exceedingly well under the capable direction of Signor Roxas, who proved himself a conductor of high ideals and unusual ability. The theater was filled to capacity by an audience which was not slow in recognizing the merits of the performance. Numerous curtain calls were given Mr. Gurrieri, Mme. Escobar, Mr. Royer, as well as Signor Roxas.

Stransky Conducts in Spain

Josef Stransky, who will lead the State Symphony Orchestra of New York, Inc., this coming season in its fourteen subscription concerts (four Wednesday afternoons and four evenings at Carnegie Hall and six Sunday afternoons at the Metropolitan Opera House), made his bow on April 18 at the National Theater at Barcelona, Spain, conducting Wagner's opera, *The Flying Dutchman*, and is reported to have been spontaneously acclaimed by the press and public alike.

Ignaz Friedman, the well known pianist, has been added to the list of soloists, which already includes Maria Jeritz and John McCormack. Horace Britt, the Belgian cellist, is another addition to the personnel of the orchestra. He will lead the cellos and also appear as soloist.

Theodora Morgan Stephens Busy in Atlanta

Theodora Morgan Stephens, sister of Geraldine Morgan (deceased) was the solo artist for the Metropolitan Theater Orchestra, Buel B. Risinger, conductor, in Atlanta, April 4, under the auspices of the Atlanta Music Club. She played the romance from the second concerto (Wieniawski). She is chairman of the committee of representative Atlantans who will give a mammoth concert in which boys and girls playing orchestral instruments will unite. She has many pupils in her school of music, has charge of violin classes in the public schools and is a most important figure in the musical life of this southern city.

Suzanne Keener Sings Scott Songs

Suzanne Keener, the charming young prima donna of the Metropolitan Opera, is singing two of John Prindle Scott's songs on most of her programs these days. The Wind's in the South opened her song group at a recent Sunday night concert at the opera house, and she also sang it in Brooklyn, Montreal and Pittsburgh. She has been featuring Mr. Scott's *False Prophet* also, and will include this among her songs at the May festival in Ann Arbor, Mich.

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By Dorothy Crowthers

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[This article, reproduced from *The Baton* of October, 1922, by permission of the Institute of Musical Art, relating one of the great dreams of Franz Kneisel and how it came true, will be of interest to *Musical Courier* readers. Mr. Kneisel is well known as the founder of the Kneisel Quartet and as the teacher of such prominent violinists as Michel Guskoff (concertmaster of the St. Louis Orchestra), Jaques Gordon (concertmaster of the Chicago Symphony Orchestra), Elias Breeskin, Sascha Jacobsen, Samuel Gardner, Helen Jeffrey, Olive Mead, Ottokar Cadek, Josef Fuchs, Bessie Collier and William Kroll.—The Editor.]

In the more picturesque phraseology of the French, the Riviera is termed "Côte d'Azur." In similar fashion we could visualize a portion of our own State of Maine, for truly it is a Coast of Azure. The solitary guardian, Blue Hill, on the mainland, extends long peninsular arms embracing toward the offspring, Mt. Desert Island, which rises seventeen hundred feet in stately grandeur from depths



KNEISEL HALL, BLUE HILL, MAINE.

Mrs. Willem Willeke (Victoria Kneisel) and Marianne Kneisel in foreground.

of blue sea. These shores encircling Bar Harbor, Seal Harbor, North Brooklin, Blue Hill and East Blue Hill form an amphitheater where the immortals may gather in search of renewed inspiration.

Upon the stage of the sea they witness the play of their own imaginations, the pageant of their own thoughts, the vision of their own hopes, the emotions of their own hearts. It is all the substance of a dream, but in the fabric thus woven we find our exaltation and consolation. "The dreamers are the saviors of the world," writes James Allen in his little volume, *As a Man Thinketh*. "Men, through all their trials and sins and sordid vocations, are nourished by the beautiful visions of their solitary dreamers. Composer, painter, poet, prophet, sage—the world is beautiful because they have lived; without them laboring humanity would perish."

In this enchanted region where birch and fir trees bend lovingly over crescent beaches, where the restless surf tosses plumes of foam against rocks of amber, where sail boats with white wings spread seem to emulate the gulls which hover over the shimmering waters, there the dream makers seek refreshment. In the beauty and repose, they store up artistic fuel to keep alive that divine spark which well-nigh burns itself out through long winter months of giving forth the warmth of cheer and comfort to mankind.

It was my privilege to pass many happy weeks in association with such celebrated personages and delightful human

beings as Franz Kneisel, Henry Krehbiel, Willem Willeke, Gaston and Edouard Dethier, Elizabeth Strauss, Mrs. Joseph Fyffe and George Wedge (all of whom are connected with the Institute of Musical Art), and with others such as Mrs. Horatio Parker, Mrs. Ethelbert Nevin and with several patrons of art, prominent among whom is Mrs. Francis Perry Smith. It is my hope through a series of articles for *The Baton* to recount the interesting incidents of the summer in a land where so many dreams come true.

* * *

"He thinks in secret and it comes to pass." On the highest slopes of Blue Hill, perched like a bird just descended from regions celestial, stands an edifice known as Kneisel Hall. It is clad like nature in raiment of restful green and its classic simplicity is entirely in keeping with the landscape it adorns. From its spacious verandahs one sees the quaint village of Blue Hill, with white spires of colonial churches rising above the trees, while beyond the bay with its wooded shores and coves, Mt. Desert stands sentinel at the gate to the open sea. The music of bells heralding the hours, intermingles with strains of Bach which waft through the open windows of the building. Instinctively one breathes a prayer of gratitude to God for this bit of heaven on earth, and to man for this new shrine devoted to the noblest of the arts.

Glass doors lead into the music room, which measures sixty-two by forty-eight feet. Two hundred chairs arranged on three different levels can be accommodated here, and for special occasions the seating capacity can be increased to three hundred by the use of the wide verandas. The mellow glow from four tall lamps with handsome parchment shades is reflected in the highly polished surface of the floor. Over the entrance is the fine head of a moose shot by Felix Kahn, and opposite, behind the Steinway grand piano and the music stands rises the stone chimney with its large, old-fashioned fireplace.

In the center of the mantelpiece one sees with a thrill of pride a portrait of our own beloved director, autographed "To Franz Kneisel in friendship and admiration, Frank Damsch." To the left is a photograph of Henry E. Krehbiel, and to the right, one of the late Horatio Parker. An enlarged snapshot of Mr. Kneisel and Felix Kahn taken a year ago when the latter visited Mr. Kneisel at Blue Hill completes the notables grouped like guardian

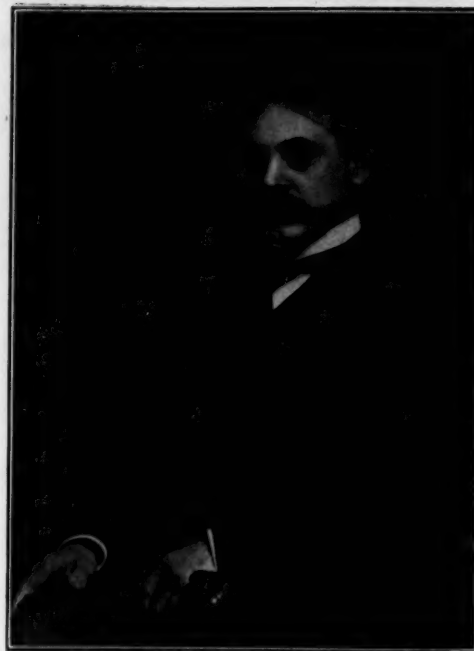


THE MUSIC ROOM, KNEISEL HALL

angles above the altar of this temple of music. The only other pictures thus honored are two interesting studies made in Washington when eight Stradivarius violins were photographed. Of the eight, two belong to Felix Kahn, and four he gave to the Partello collection in the museum; of the other two in the photograph one belongs to Mr. Kneisel and one to Elias Breeskin.

Over the doors leading to adjoining rooms are idealized pictures of Beethoven and Liszt. Around the walls of the music room are ten scenes of Vienna. "This city was the center of music in 1884," explained Mr. Kneisel, who courteously acted as guide on a tour of inspection of the hall. "They were given to me by Wilhelm Gericke, conductor of the Boston Symphony." There are the Vienna Conservatory, two views of the Museum on the Ringstrasse, the Reichstag, the Memorial Church erected after the Emperor miraculously escaped the attack of an assassin, the Karls Kirche, near which Brahms lived, the Royal Opera, the Palace of the Emperor and a view of Schotenring where Beethoven lived. There are old Italian prints of the Palazzo Reale in Florence, Santa Maria d'Angioli in Rome, and the Ballo in Maschera about which Verdi composed an opera. "Those were among eight or nine presented to me in London by Alma-Tadema, the artist, who was a great lover of music," said Mr. Kneisel. "And that," he added, indicating a striking picture of Brahms, "is the gift of Mr. Krehbiel in memory of my treasured friendship with the great master."

In the library adjoining the music room hangs an old photograph of the Boston Symphony Orchestra, Arthur



FRANZ KNEISEL

Nikisch conducting, Mr. Kneisel as concertmaster, and Charles Loeffler as second concertmaster. In this picture taken in the original Music Hall prior to the building of Symphony Hall, appear many musicians whose names have since become famous. There is a picture of the Kneisel Quartet taken twenty-five years ago in Boston, including Otto Roth, Louis Svecenski (now a member of our faculty) and Alwin Schroeder. A very amusing photograph is one of Kneisel Hall of twenty years ago, which is today part of the studio of Mr. Kneisel's daughter Marianne, and located on his Blue Hill estate. It was taken on the occasion of a benefit performance which occurred annually for the improvement of the roads or the village. Various members of the musical colony presented the Haydn Kinder Symphony. Mrs. Kneisel was concertmaster, Mr. Kneisel played the cuckoo, Mrs. Thomas Tapper the nightingale and Sauerquel, librarian of the Boston Symphony, conducted. Other pictures in this room are a crayon of de Beriot, photographs of Paganini, von Bülow and Tchaikowsky, the latter given to Mr. Kneisel by the composer.

"We are very proud of these," continued Mr. Kneisel. "A complete set of Kreisler's records presented to the new hall by Kreisler himself, a phonograph and machinery for reproducing the pupils' playing, donated by the Victor Company. In this way the students can hear themselves and judge of their merits and faults."

In the rear of the building is a large room containing many interesting pictures, among which are several photographs of memorable dinners given by the Bohemians, a musicians' club in New York City, of which Franz Kneisel is president. One is the dinner at Delmonico's, 1915, in honor of Marcella Sembrich. A number of guests were in Polish costume. Two other affairs pictured are the dinner given to Eugen Ysaye at the Hotel Astor, 1912, and a Bohemian Cabaret at the Plaza, 1911. Of even greater note is the farewell dinner tendered to Mme. Sembrich following her retirement from opera. Nearly everyone of prominence in the music world was present.

This room also enshrines a number of valuable individual photographs; one of Fritz Kreisler which reads: *Meinen*



Left to right: Frank Kneisel, William Kroll, Marianne Kneisel, Franz Kneisel, Fred Kneisel. Taken in front of Kneisel Hall.

Freunden und tief bewunderten Collegen, Franz Kneisel, Boston, 1902. Another: "To my friend, Franz Kneisel, in affectionate remembrance with every good wish from his ardent admirer, Mischa Elman, 1919." Another: "To my dear friend, Franz Kneisel, from Harold Bauer, 1912." A photograph of Paganini taken from the painting in Genoa, the gift of E. J. deCoppet. Autographed pictures of Pablo de Sarasate, Jascha Heifetz, Thomas Tapper and Mrs. Tapper. Other pictures are: "The Krehbiel Mozart," known as such because it was taken from a painting believed by Mr. Krehbiel to be one of the few genuine portraits of the composer; Beethoven's *Unsterbliche Geliebte*, Gräfin Therese von Brunswick; an engraving of Tuscolo, Rome, and two Colonial doorways which lend a touch of color. There is a picture taken at the home of Edwin T. Rice, trustee of the Institute, who although he has followed the law as profession, is a cellist of accomplishment. It was the occasion of his birthday and Mr. Kneisel, Daniel

Seven Original Etchings

By Marianne Hiltchmann-Steinberger

‡Mozart: Voi Che Sapete

Beethoven: Sonata Pathétique

*Schubert: Wanderer's Night Song

Mendelssohn: Spring Song

*Strauss: Voices of Spring

*Bruckner: Adagio from Eighth Symphony

*Brahms: Cradle Song

*These reproductions appeared in April 26th and May 3rd issues of the *MUSICAL COURIER*.

‡See reproduction in this issue.

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Gregory Mason, Arthur Whiting and others presented portraits of Mr. Rice as a baby with a toy cello, at the age of ten with a half cello, as law student with full-sized cello and at the future age of eighty with a double bass. In a corner of the room is the diploma presented to Mr. Kneisel by Princeton University awarding the degree of Doctor of Music.

Last and far from least of interest is a picture which in itself is so attractive that an exclamation of delight escaped me. With a smile of pleasure Mr. Kneisel warmed to the subject dear to his heart. "That is in Ischl where Brahms spent his summers. It is a farmer's house on the Salzburgerstrasse with a winding river beside it and the beautiful mountains of Austria rising behind. Brahms occupied the upper floor of the house and there are the windows of his bedroom, his music room, and the reception room where he kept the coffee machine and where many mornings about half past eleven he used to give me a good cigar and an appetizer. From the windows we would often see the Emperor Franz Joseph strolling incognito and carrying a large umbrella because it rained much in Ischl. The Emperor had a summer palace near there." To the suggestion that the picture must surely have been taken from an aeroplane, Mr. Kneisel replied: "Only an acrobat could take it. A friend named Argiewicz, knowing of my desire for that view of Brahms' house, climbed a great tree and took a snapshot from which this has been enlarged." Next to it hangs a picture of a curious old house, the birthplace of Brahms in Hamburg.

The remaining room in the hall contains a cupboard of dishes presented by Mrs. Morris Loeb for use at receptions, and on the walls are pictures of Shakespeare's country—his birthplace, his monument, the church where he was buried, and Anne Hathaway's cottage. There are steel engravings of Berlioz, Clementi, Spohr and George Onslow, English chamber music composer; a photograph of the Guarnerius of Paganini in its actual size, and a rare engraving of Ole Bull with the signature of Kriehuber, the best artist in Vienna, for whom all the distinguished musicians posed, and a large photograph of Eugen Ysaye upon which is written: "A mon cher grand ami et collègue, Franz Kneisel d'affection et d'admiration. Boston, 1898." Most fitting of all the tributes is the one on the photograph of Theodore Thomas: "To Franz Kneisel, a man who does honor to his adopted country. With appreciation. 1897."

Returning to the music room, Mr. Kneisel directed my attention to the ample bookcases on each side of the fireplace wherein were complete sets of Shakespeare, Dickens, Burns, Tennyson, Plutarch, Emerson, O. Henry, the History of Europe—ancient, medieval, modern—and the Encyclopedia Britannica. There is also a comprehensive library of music and literature pertaining to the subject. These are enjoyed by the pupils in hours of leisure.

During July and August, a period of eight weeks, Mr. Kneisel's class of about seventy-five is in session. It is comprised not only of many Institute students but professionals from all parts of the country. Mr. Kneisel gives lessons at the hall from nine to one and from three to six. Every evening except Thursday there are ensemble rehearsals from seven to nine-thirty, conducted usually by Mr. Kneisel and sometimes by Mr. Willeke. "A source of particular elation is the number of cellists (five of Mr. Willeke's pupils) always available for our ensembles," said Mr. Kneisel. "Usually the only way to secure a cellist is to nab him before anyone else can get him! It is my hope next year to include a series of lectures by Mr. Krehbiel on music and other matters of a broad cultural nature. Then there will be readings of Shakespeare's plays with various students interpreting the parts."

The official opening of Kneisel Hall was on Wednesday afternoon, August 16, when there was a musical program, and a dedicatory address by Mr. Krehbiel. All the prominent persons who summer in this region were in attendance. In the absence of the director in Europe, the name of Damrosch was represented by his brother Walter, who made the trip by yacht from Bar Harbor for the event.

Like Admiral Dewey, who on the morning of the battle of Manila suggested that activities begin by all partaking of an excellent breakfast, so the unofficial opening of operations at Kneisel Hall took place a week earlier when the entire class of seventy-five students with their mothers were the guests of Mr. and Mrs. van Wesel at a luncheon on the piazza. The proverbial starving artist must have been banished by the generosity of the host and hostess in providing a half chicken each, cold meats, coffee, ginger ale, apple strudel, ice cream and cake. Under the auspices of such conviviality, Kneisel Hall cannot help maintaining its reputation as a happy home for youthful geniuses.

On Friday evening, August 25, the summer season reached its height in a concert for the benefit of the Blue Hill Memorial Hospital. It was under the direction of Mr. Kneisel; thanks to his liberality and to the untiring efforts and devoted labor of Marianne Kneisel the concert was not only artistically delightful but financially successful. Nearly a thousand dollars was realized.

In the minds of many artists and students now centered in New York for the approaching year there must linger sweet memories of a far hill, on the slopes of which a well-loved structure with windowed eyes closed by shuttered lids will slumber through the silent winter months. The most beautiful recollection that any one could have of Kneisel Hall is in the stillness of a moonlit night, when the atmosphere is charged with the witchery and mystery of ghostly brilliance. It is then that it seems a thing of enchantment, the unreality of which is only dispelled by the knowledge that in secret Mr. Kneisel dreamed this dream, and through the munificence of a music-lover whose anonymity is preserved because of modesty, it came to pass.

James Goddard Enters Investment Field

Another American musician who has made a name for himself in the musical world is James Goddard, for several seasons leading basso of the Chicago Grand Opera Company, yet information received by the MUSICAL COURIER conveys the surprising news that he has entered the firm of Brokaw & Co., investment securities, of 105 South LaSalle street, Chicago. After perusing the announcement, a reporter of this paper decided to interview Mr. Goddard to ascertain the reason for his leaving the musical field for the commercial world.

"This is only a question of dollars and cents," said Mr. Goddard. "As you may know, I had a contract with the Chicago Opera when we went to war and as I went into the army, I forfeited my two-year contract. When I came

back the management made me a desultory offer. I could not pin them down to one proposition and when finally they told me what they wanted, the salary was so much below the one I had received and the one I demanded that I contented myself with singing in concert and recital, besides looking for an opening in a good, conservative investment house. This I have now found, and though I will devote most of my time for the good of the firm, receiving already a salary far larger than any money offered me by the Chicago or any other opera company, I am permitted by my employers to accept dates in and outside of Chicago. The music field will be a side line with me, of course, but you know it is in the blood, and as often as managers will pay me my fee, as often will the investment salesman disappear for a day or so to bring back Goddard the singer, who, feeling at ease with the world, should sing better than heretofore. This, of course, is to be seen, but what is certain is that I have made good already in my new venture, selling in the first two weeks sufficient bonds to warrant my salary being paid at least for six months, were I working on a commission."

It is a long way between a king or a high priest in Aida, from Gurnemanz in Parsifal and other important roles in which Goddard has been heard on these shores, to a broker in stocks and bonds, but that Goddard has qualifications to make good in both is predicted by his musical as well as commercial friends.

New American Programs for Nevin-Milligan

So popular has been the costume recital, Three Centuries of American Song, given by Olive Nevin, soprano, and Harold Vincent Milligan, lecture-pianist, that these artists



Photo by Apeda.

OLIVE NEVIN

as she appears in one of the costumes she wears in Three Centuries of American Song.

have arranged two additional programs of similar nature for next season. They will be called Three Centuries of American Opera and Who Taught America to Sing? The former will do for opera in America what their first recital did for song. To many people it will come as a distinct surprise to learn that there was native opera in this country in the eighteenth century. Beginning with arias from works recently unearthed by Mr. Milligan, the program will be brought up to date by including excerpts from the latest

American operas by Cadman, Herbert and other noted composers. Miss Nevin will sing these numbers in appropriate costumes.

Who Taught America to Sing? will shed a new light on the subject of folk music in America. Mr. Milligan's study along this line has extended over a period of years and he has not only availed himself of the discoveries of other students of folk-lore but has made his own contribution with newly collected melodies and original harmonizations of existing tunes. Altogether a most fascinating program has been arranged, culminating in a group of modern songs typifying the progress made and the present high plane of America's musical development.

Miss Nevin and Mr. Milligan gave such pleasure in Doylestown, Pa., recently that they have been reengaged for next season for a presentation of Three Centuries of American Opera.

Perfield Teacher's Pupil Wins Honors

Adolph Kohlhammer, who was presented in the pupils' program at the Iowa State Music Teachers' Convention, held recently in Des Moines, by his teacher, Etta Gabbert, of Davenport, made quite an impression with his splendid work, according to word brought in convention echoes.

Mr. Clapp, of the music department of the University of Iowa, who is president of the Music Teachers' Association, was impressed with the Davenport boy's playing of his group of piano numbers and he said it was seldom a young student showed exceptionally good technique, had such understanding, and played with such good musical interpretation as Mr. Kohlhammer displayed in his numbers, which were: the prelude in C minor, Chopin; Country Dance, Beethoven; Caprice Viennois, Kreisler, and Country Gardens, Grainger.

Benno Kantowitz to Teach All Summer

Benno Kantowitz, the well known teacher of piano, harmony and counterpoint, will conduct a course for teachers in harmony and counterpoint, as well as coach singers during the entire summer commencing June 15, at his New York studios, in the Metropolitan Opera House Building, 1425 Broadway.

Prior to returning to his native New York Mr. Kantowitz was active as conductor, composer, coach and teacher of harmony and counterpoint in Leipzig, Germany, where he left a position which he held for twenty years, succeeding the eminent composer, S. Jadassohn.

Bachschmid Comes from Distinguished Family

Hazel Wegner Bachschmid, soprano, comes from a distinguished family. In a recent article about her in a Washington daily, it was stated that her father, H. M. Wegner, was a widely known portrait and landscape painter, her grandfather a portrait painter and baritone soloist, her mother was a fine musician, and her brother a pianist and composer.

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SPRINGFIELD, MASS., HOLDS TWENTY-FIRST ANNUAL MUSICAL FESTIVAL MAY 4 AND 5

Samson and Delilah Given First Night—Jeanne Gordon, Paul Althouse, Giuseppe De Luca and Frank Cuthbert Soloists with Chorus—Second Concert Brings Guy Maier and Lee Pattison, and New York Symphony, Conducted by Rene Pollain—Alice Gentle and Renato Zanelli Capture Audience on Artists' Night

Springfield, Mass., May 5.—May and music are not only alliteratively companionable, but also actually a most harmonious couple. Especially so when May offers her most perfect weather and the Springfield Music Festival com-

It is truthfully stated in the Festival Bulletin: "What measure of success has been attained in the preceding festivals has been due chiefly to the work of one of its members, John J. Bishop, to whom has been intrusted that most

festival must stand or fall on the merits of its choral work. That Mr. Bishop's work has been a success is acknowledged, not only by the music loving people of Springfield and vicinity, but also by critical judges from rival organizations as well, and thanks to his efforts, the Springfield Festival Chorus takes rank with the very best choral societies in the country."

FIRST CONCERT—SAMSON AND DELILAH.

Though Springfield audiences have had several distinguished performances of Saint-Saens' ever popular work within recent years, the present one measured up in every respect to former high standards. Jeanne Gordon, making her debut as Delilah, created a veritable sensation. Not only



Photos by Cecil Baker.
Left to right: Giuseppe de Luca, Jeanne Gordon, Frank Cuthbert.



Renato Zanelli, Alice Gentle.



Rene Pollain, Guy Maier, Lee Pattison.

SOME OF THE ARTISTS AT THE SPRINGFIELD FESTIVAL.

mittee a most discriminating array of artistic talent in its choice of soloists and orchestra for the twenty-first annual festival, held on May 4 and 5, at the Auditorium.

important and difficult task of training and directing the Festival Chorus. No matter how talented the soloists or how successful they may be in winning popular favor, the

did she sing the music with the utmost beauty and vocal expressiveness, but her coloring of tone, her interpretation of the text in terms of musical utterance and her exceptional



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Technically he outclasses Sarasate.—*Berlin Tageblatt*.

Willy Burmester is today the King of violinists.—*Berlin Staatsbürgerzeitung*.

Willy Burmester proved once more that he is the first Bach player of the day.—*Berlin Volkszeitung*.

DRESDEN

Willy Burmester is the Raphael among violinists.—*Dresdner Zeitung*.

WARSAW

All the characteristics of the greatest artists are united in Willy Burmester. He combines the phenomenal technic of Paganini with the grace of Sarasate and the broad, earnest musicianship of Joachim.—*Warsaw Courier*.

VIENNA

But still higher than his astonishing technic is the gripping beauty of his singing tone. Nobody can equal it; it sounds like half a dozen of the noblest violoncellos played together by master hands.—*Fremdenblatt*.

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He is and remains the first violinist of the present day.—*Signale, Leipsic*.

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MUSIC FESTIVALS, 1923

American

| | |
|-----------------------|----------------------------|
| Ann Arbor, Mich..... | May 16, 17, 18, 19 |
| Bethlehem, Pa..... | May 25, 26 |
| Evanston, Ill..... | May 24, 25, 26, 28, 29, 30 |
| Mt. Vernon, Iowa..... | May 10, 11, 12 |
| Nashua, N. H..... | May 17, 18 |
| Pittsfield, Mass..... | September 27, 28, 29 |
| Urbana, Ill..... | May 10, 11, 12 |
| Worcester, Mass..... | May 7, 8, 9, 10, 11 |

Foreign

| | |
|----------------------------------|-------------------------------------|
| Austrian Music Week, Berlin..... | June |
| Special Opera Week, Berlin..... | September |
| Cassel, Germany..... | May 11, 12, 13, 14, 15, 16 |
| Donauesschingen, Germany..... | July 29, 30 |
| Düsseldorf, Germany..... | June 29, July 4 |
| Gothenburg, Sweden..... | June 29, July 2 |
| Frankfurt, Germany..... | June 17, 18, 19, 20, 21, 22, 23, 24 |
| Hamburg, Germany..... | May 15 |
| Leipzig, Germany..... | June 2, 3, 4 |
| Munich, Germany..... | August 1 to September 30 |
| Salzburg, Germany..... | August 8, 9, 10, 11, 12, 13, 14 |
| Zurich, Switzerland..... | June 8 to 29 |
| Welsh Eisteddfod..... | August 6, 7, 8, 9, 10, 11, 12 |

histrionic ability combined to make her Delilah a creature of rare seductiveness and understandable fascination. Miss Gordon is young—the sages say in fact she is the youngest Delilah that Springfield has heard; but her poise and musicianship (she sang the entire work without a score, even though this was her debut in the part), coupled with a most glorious contralto voice, make her an outstanding figure in the concert and operatic world.

Paul Althouse as the Samson of the evening was a fitting companion to Miss Gordon's Delilah. He, too, has youth and one of the finest tenor voices in the musical world today. Moreover, he is a singer of fine intelligence and possesses, besides, insight and imagination. His Samson, sung without a rehearsal, owing to unavoidable railroad delays, was splendidly rendered in every respect, and his English diction could serve as a model to all vocal aspirants. This was Mr. Althouse's fourth re-engagement at this festival, so it is needless to say what a great favorite he is with Springfield audiences.

Giuseppe De Luca lent a fine dignity and authority to the role of the High Priest. His rich baritone, used with the utmost taste and skill, enhanced the rather brief passages allotted him and his singing in the duets with Delilah was exceptionally brilliant. He brought with him the atmosphere of the opera house, and suggested in every vocal and histrionic inflection the finished operatic artist.

Frank Cuthbert in the dual roles of Abimelech and An Old Hebrew did a very artistic and vocally satisfying bit of work. His appearance at the festival last year resulted in the present re-engagement and his full, rich voice and splendid English diction rendered his solos highly distinctive.

The chorus sang with precision, smoothness of tone and excellent diction throughout and, as has been said, reflected great credit on its training under Mr. Bishop. The New York Symphony Orchestra of fifty men, under the baton of Mr. Bishop, offered some fine playing. The audience was large and enthusiastic. Evidently time does not wither nor custom stale their enjoyment of Saint-Saëns' work, for this was the fourth Samson and Delilah performance since 1907.

SECOND CONCERT—GUY MAIER and LEE PATTISON.

For the second concert of the festival the management introduced the "Playboys of the Piano World," Guy Maier and Lee Pattison, as soloists in the Liszt concerto, Pathétique, E minor, arranged for two pianos and orchestra by Mr. Pattison, and in a delightful group of short pieces for two pianos, comprising the Gavotte and Musette, Raff, barcarolle from Fantasia Suite, op. 5, Rachmaninoff, and scherzo, op. 87, of Saint-Saëns. Brilliant as was the performance of the concerto by these two inimitable artists, ably seconded by the accompaniment of the New York Sym-

phony Orchestra under the baton of Rene Pollain, it was in their group of "double solos" that they won the highest favor. The audience was quick to recognize their exquisite ensemble playing and the unique quality of their musical offering, combining as it does a technique that is almost supernatural with a charm and buoyancy of expression that is the essence of naturalness. And they were loath to let them go even after two encores were added. It is not difficult to realize why these remarkable young artists have achieved such overwhelming success and reign supreme in their field, and Springfield music lovers now add their enthusiastic approval to the rest.

The orchestral numbers on this program added to the blithesome and gay character of the concert and were joyfully received by the audience. The group of three small pieces: Serenade from the "Namouna" suite, Lalo; Le Moissonneur, berceuse, Casadesu and Serenade (for strings) of Guy Ropartz, which had to be repeated, found particular favor. The conducting of Rene Pollain was all that could be desired, both in these numbers and in the excerpts from the symphonic suite, Antar of Rimsky-Korsakoff, which opened the program, and the overture, Le Roi d'Ys of Lalo, which closed it.

THIRD CONCERT—ARTISTS' NIGHT.

Artists' Night, with its miscellaneous musical bill of fare, is always a gala event and attracts the largest audience of the series to wind up the festival in the traditional blaze of glory. This year there was a decided blaze—almost a conflagration, in fact, with Alice Gentle, dramatic soprano, and Renato Zanelli, baritone, as the fiery constellations.

Of Miss Gentle's singing on this occasion—incidentally her first appearance in Springfield—it is impossible to speak



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PAUL ALTHOUSE,

who scored a brilliant success at the Springfield Festival.

in other than superlatives. One could employ every one of the well worn adjectives in describing the rich, glowing quality of her voice and the consummate skill with which she uses it and still not do justice to the something arresting individual and finely flavored which makes up Alice Gentle, the singer and the artist. Her opening number, Debussy's Air de Lia, from L'Enfant Prodigue was not one to capture immediately an audience primed for the "old familiar tunes," but such was the sheer beauty of her voice and the vivid charm of her personality that her hearers instantly accorded her a warm welcome. In her first group of three modern French songs—Impression Basque and Carnaval of Fourdrain and L'heure Silencieuse of Staub—Miss Gentle again enchanted the musical among her audience by the finesse and artistic restraint of her vocalism and the richly varied imaginations she brought to her interpretations. But it remained for her encore to this group, the Habanera from Carmen, sung excellently, with the pictorial assets of a gorgeous Spanish shawl and comb, actually to bring down the house. After this all were completely in her power—musician and layman alike—not excluding the male section of the chorus, who applauded and demonstrated their enthusiastic approval in a most un-New England-like manner. Her last group in English, comprising Les Silhouettes and Don't Care of Carpenter; Beautiful Art Thou, My Love, by Herbert Hyde, and Stars, by Harriet Ware, contained no old favorites, but instead sustained the musical quality of her program and marked her as an artist of courage and distinction. Miss Gentle's triumph on this occasion, despite the so-called handicap of non-popular selections, was a genuine achievement and enlisted the utmost praise from the local critics, as did the piano accompaniments of Frederick Perason, who was truly an assisting artist and not merely someone at the piano. It is said by those who have heard many that this young man is one of the finest accompanists ever heard in Springfield.

Renato Zanelli had the advantage of already being a Springfield favorite, having appeared here previously this season with great success. His splendid voice and contagious good spirits in addition to his skill as a singer won him several ovations during the evening and caused him to add many encores. The songs of his first group—Ah qui brula d'amour, Tschakowsky; Canto del presidiario, Alvarez; Povera mamma, Trentini—were beautifully sung and interpreted with fine contrast; but it was in his aria, Le Roi de Lahore, of Massenet, that he did his finest singing. As an encore to this and by request Mr. Zanelli gave a rousing rendition of the Largo al factotum, from The Barber, and greatly thrilled his audience. His English group, sung with very good diction and vocal expressiveness, were The Last Hour, Walter Kramer; The Bitterness of Love, James Dunn, and The Bell-man, Cecil Forsyth.

These in turn called forth several encores, and Mr. Zanelli recognized the desire of his hearers for old favorites and gave them what they wanted—con amore. Sol Alberti lent excellent piano accompaniments.

The chorus again demonstrated its fine tonal and technical qualities in Max Bruch's The Flight of the Holy Family, and in the customary closing number, the Hallelujah Chorus from The Messiah, and the orchestra gave brilliant renditions of the Berlioz overture, Benvenuto Cellini, and Liszt's Hungarian rhapsody, No. 2. So ended Springfield's Twenty-first Annual Festival, for which all praise is due John J. Bishop, choral director; Harry H. Kellogg, organist, and the members of the Music Festival committee, who have labored long and well for the benefit of musical culture in Springfield. B. F. G.

Washington Heights Club Holds Reception

On the evening of May 4 Miss J. R. Cathcart, president of the Washington Heights Musical Club, held a reception for club members and their friends at her studio apartment at 200 West Fifty-seventh street. A program was rendered by club members. Lawrence Goldman and Elizabeth Armstrong gave violin solos and songs were offered by Esther Powell, Mrs. Charles Kumpf, Jane Cathcart and Alva Polaska. The accompaniments were furnished by Robert Lowrey, Lou Olp Taylor and Isabel Rose.

The Washington Heights Musical Club holds its Organists' Open Meeting at Aeolian Hall this evening.

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BERLIN CONCERTS

RODERICK WHITE.

Roderick White, the American violinist, appeared, for the second time in Berlin, with the Philharmonic Orchestra under Prof. Richard Hagel, before a fair-sized and appreciative public. He played the Bruch D minor and Wieniawski D minor concertos, and evinced considerable technical equipment, left-hand dexterity, musicianship and good taste. His pleasing personality will be a not inconsiderable factor in his success with the public. Mr. White was obliged to add an encore—a rare occurrence at an orchestral concert—playing Percy Grainger's Tune from County Derry.

MILDRED WELLERSON.

The phenomenal young American cellist, Mildred Wellerson, who recently scored a great success in Leipzig with the Philharmonic Orchestra, gave her first Berlin recital on Friday, April 13. This date caused the little artist no more misgivings than the Paganini concerto, arranged for the cello, which she played with superlative virtuosity. By reason of technical dexterity, which is astonishing, and a cantilena which flows forth in glowing warmth and richness, she aroused a critical audience to the utmost enthusiasm. Playing through a difficult program practically alone, since the support rendered by the piano was negligible, this real wonder-child completely won her amazed listeners, who declined to leave the hall until several extra numbers were played. An interesting feature of the concert was the appearance of the venerable "father of the cello," Prof. Julius Klengel, who came from Leipzig especially to hear the concert. It was the first time he had heard his young protégée in public and was prevailed upon to mount the stage and accompany the little artist in his Cradle Song.

ROTH QUARTET.

Ernest Bloch's string quartet was given a commendable performance by the Roth Quartet (Roth, Schiff, Spitz and Franke), which gave a second Berlin concert on April 11. The playing of the second violinist and the cellist was hardly on a par with the high standard set by the violinist and first violin; nevertheless the ensemble in general was praiseworthy. The work of Bloch had an undisputed success, the audience seeming to realize that it is one of the strongest works for ensemble heard here this season.

ALICE LANDOLT.

The Swiss pianist, Alice Landolt, in her recent recital, revealed pianistic ability of no mean order. Her program was an unusually heavy one for a lady and it might have been advisable to have omitted the Brahms-Paganini variations, an ungrateful work at best. Chopin and Liszt gave the sympathetic artist more opportunity to display a facile technic and great charm.

JUDITH BOKOR.

The Hungarian cellist, Judith Bokor, already well known in Berlin, offered in her final recital a sonata (1919) by Willem Pijper, the young Dutch composer, as a novelty for Germany. Pijper, considered by some to be the leading representative of the contemporary Dutch school, did not win himself many new admirers with this sonata. Miss Bokor,

with the able assistance of Ernő Balogh at the piano, gave the rather ungrateful work a commendable performance, but even that did not tend to help matters perceptibly. The balance of the program was devoted to standard pieces of cello literature. A. Q.

Huss Pupils in Varied Program

An evening of music by some intermediate and advanced pupils of Mr. and Mrs. Henry Holden Huss was enjoyed at Rumford Hall on the evening of April 28. The first number on the program was the first movement of the Bach D minor concerto for three pianos, which was played with precision, clarity and good balance by Lillian Lowe, George Armstrong, Jr., and Charles Ames. Mrs. Becker and Miss Sansom were heard in a duet from The Marriage of Figaro and Mendelssohn's Maybells, in both of which their voices blended beautifully. Following the duets came Mary Woodbury in the Mozart Theme and Variations, Que dirai-je, Maman? She played with grace and delicacy and kept up interest in the development of the themes throughout the many variations. Teresa V. Becker sang with feeling a group which included numbers by Bas-



MR. AND MRS. HENRY HOLDEN HUSS

sani, Reger and Mozart. Mrs. E. B. Sexton showed originality and skill in composition, being represented by her own Moment Musical and Valse Lento. She played her own composition. Georgette Bushman was the last pupil to appear on the first half of the program. Her group included three songs, one of them by Mr. Huss, After Sorrow's Night, which was especially well received. In each of her numbers Miss Bushman appeared to grasp the composer's meaning and to convey it to her audience.

Edmund Nasadowski opened and closed the second half of the program, the first number being the Beethoven rondo in G and the last number a stirring and brilliant rendition of the Chopin Military Polonaise. Master Charles Ames aroused enthusiasm for his exceptionally fine rendition of the Beethoven Moonlight sonata. This young pianist shows talent and much promise for future achievements. Mabel Merrill's lovely voice of clear, sweet quality was shown to decided advantage in three selections, Caro mio Ben, Giordani; Willow Song, Old English, and I Hear a Thrush at Eve, Cadman, Lillian Lowe, in the Liszt Gondoliera, displayed a facile technic and good rhythm and in the Rubinstein Staccato Etude there was a crisp staccato and excellent wrist work. George Armstrong, Jr., gave a commendable performance of Chopin's C sharp minor polonaise. Irene Parslow's voice is flexible and of a pleasing timbre; she was heard in numbers by Mozart, Veracini and Lehmann. Edith Segel gave an effective interpretation of the Chopin nocturne in F minor, producing beautiful singing tones.

All of the students heard on this occasion showed the results of the careful training they had received at the hands of Mr. and Mrs. Huss. The accompanists for the evening were Mrs. Pierdon and Florence Sansom.

Radio Audience Helps St. Louis Orchestra Fund

The St. Louis Post-Dispatch, which maintains the big broadcasting station KSD, has started a radio fund to increase the guarantee of the St. Louis Symphony Orchestra. The concerts of the orchestra were broadcasted regularly during the season and many letters of compliment and congratulation were received. Following a suggestion made in one of these letters, a movement now is under way for radio listeners who heard the concerts to show their appreciation by sending in one dollar each for what has been designated as a "radio membership" in the St. Louis Symphony Society. Although this has just been started a great many dollar checks and dollar bills have been received in the Post-Dispatch office, so it is reported.

McQuhae Gives Recital in Trenton

Allen McQuhae, the noted Irish tenor, gave a song recital under the auspices of the Catholic Girls' Club of Trenton, on Monday night, April 30.

Albert Stoessel Heads N. Y. U. Music Department

An announcement of importance was made recently by Chancellor Elmer Ellsworth Brown, of New York University, who told of the formation of a new Department of Music, under the direction of Albert Stoessel, conductor of the New York Oratorio Society. Mr. Stoessel will have as his assistant at New York University Philip James, his assistant in the Oratorio Society and the organist of that organization.

The formation of the new department has been made possible through the support of a number of men interested in musical affairs. It was at their suggestion that Mr. Stoessel was chosen to take charge of the new department. His new duties will not necessitate resigning his position with the Oratorio Society.

The newly founded Department of Music, which will be ready to receive students at the opening of school next fall, will divide its activities between the College of Arts and Pure Science at University Heights and Washington Square College, at the Washington Square Center of New York University. Discussing the plans of the department, of which he is to be the head, Mr. Stoessel said:

"It will be the endeavor of the newly founded Department of Music at New York University to offer the students courses that will give a comprehensive understanding of music as a most important element of liberal culture; to teach the theory of music, and all that is included in the term 'composition'; and to provide an outlet for the energies of those musically inclined students who are gifted with good voices, and also for those who possess the ability to perform upon orchestral instruments."

The courses in the Department of Music to be given at the College of Arts and Pure Science at University Heights, a continuation and extension of the work begun by the late William Lyndon Wright, will include the Theory of Music, the Theory and Practice of Conducting, a class in Choral Singing, a class in Orchestral Playing, and the History and Appreciation of Music. At Washington Square College the courses will be the History and Appreciation of Music, class in Choral Singing and class in Orchestral Playing. There will also be graduate work in advanced counterpoint, canon, fugue, compositions in the larger forms, analysis and orchestration. Recitals by faculty and students will be presented by the Music Department throughout the school year.

Elly Ney Guest of Honor at Clarence Adler Club

At the last meeting this season but one of the Clarence Adler Club, Elly Ney, the celebrated pianist, was the guest of honor. A brilliant reception was tendered her at the Adler studios, 137 West Eighty-sixth street, on Sunday night, April 15. The guests numbered about two hundred, including most of the pupils of Mr. Adler and their friends, who had gathered to hear a short program of piano pieces by various members of the club, all artist pupils of Mr. Adler. The numbers played were as follows: Sonata, op. 31, No. 3, E flat major (Beethoven), Juliette Glassman; chromatic fantasia and fugue (Bach) and Caprice Espagnole (Moszkowski), Minnie Huber; nocturne, A major (Field), and mazurka, A minor (Chopin), Pauline Ruvinisky; prelude, choral and fugue (César Franck), Dorcas Redding.

After the recital Mr. Lieberman, president of the Clarence Adler Club, spoke extemporaneously on American Standards of Art and Music, and introduced the guest of honor, after paying tribute and homage to her art. Mme. Ney was greeted with thunderous applause and graciously responded by playing the intermezzos in B minor, E minor and C major, the rhapsody in E flat major, and waltz, A flat major, op. 119, Brahms; Revolutionary etude, Chopin, and rhapsody, No. 8, Liszt.

Mme. Ney spoke words of encouragement to each of the players and commended Mr. Adler for the splendid technical finish and musicianship of his pupils. The New York Trio closed a memorable evening by playing the variations from the Tchaikowsky trio.

Return Date in Los Angeles for Hackett

Arthur Hackett's unexpected trip to the Coast, where he was called to sing the tenor part of Samson and Delilah, which the Los Angeles Oratorio Society gave May 1, has resulted in a second engagement for May 27. Under the auspices of the same society, he will appear in Henry Hadley's ode to Joy at the closing concert of Music Week staged for Hollywood Bowl. Mr. Hackett created the part when it had its first performance a few years ago.

This second engagement will necessitate a return trip to Los Angeles from Northfield, Minn., where Mr. Hackett is singing, May 18. Prior to this last date, he will make two appearances at the Mt. Vernon Festival, and two with the Mankato Music Club.

Piano Recital by Hazel Gruppe

On Monday evening, April 23, at Carnegie Chambers Music Hall, Hazel Gruppe offered an interesting program of piano numbers. Miss Gruppe has long been recognized as a pianist of parts, and the recital on Monday evening only accentuated the splendid impression which she has made on previous occasions. Her program was particularly fortunate in that she had given much thought to the arrangement. Etudes Symphoniques (Schumann); Liszt's Etude in D Flat; Chopin's Prelude in F sharp, Etude in E, and Polonaise in A flat; César Franck's Prelude, Choral and Fugue; Toccata (Saint-Saëns); Pavane on the Death of a Princess (Ravel); Polka (Ebel); Midsummer (MacDowell) and Caprice Espagnol (Moszkowski).

Mabelanna Corby Songs Heard

On Wednesday afternoon, April 18, Janet Bush-Hecht, mezzo-contralto, and Dr. John A. Holland, violinist, with Mabelanna Corby at the piano, gave a delightful informal concert at the New Jersey State Woman's College at New Brunswick. The program included several Mabelanna Corby songs: Prayer, Dawn, and A Kiss from the musical masque, When Sappho Sang, and Would You, In Flanders Fields, Joyous Youth and Bubbles.



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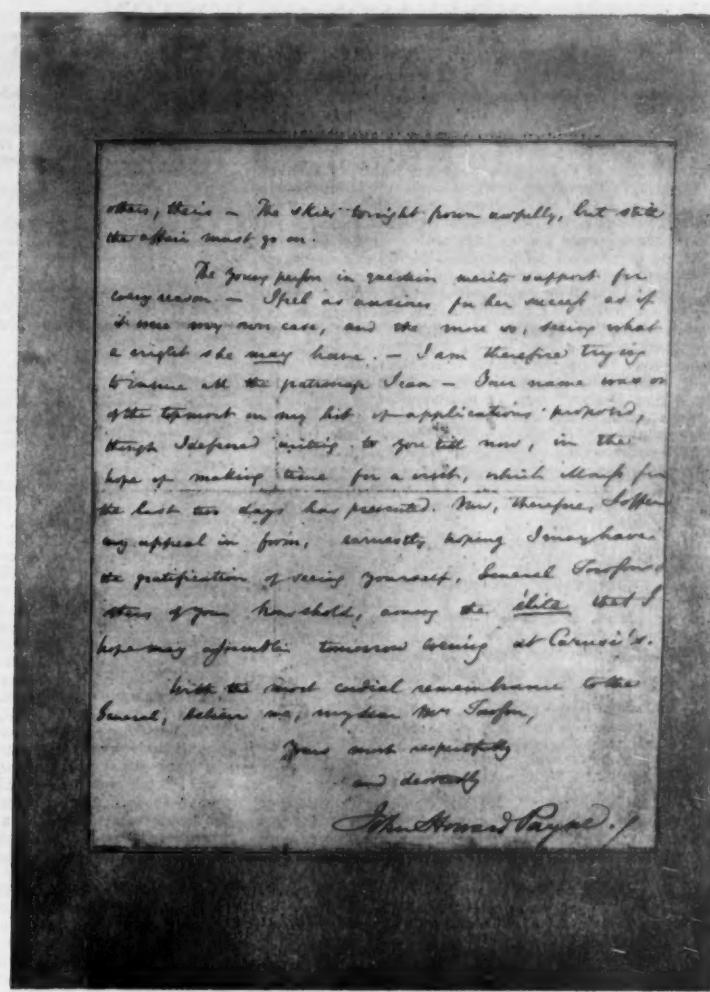
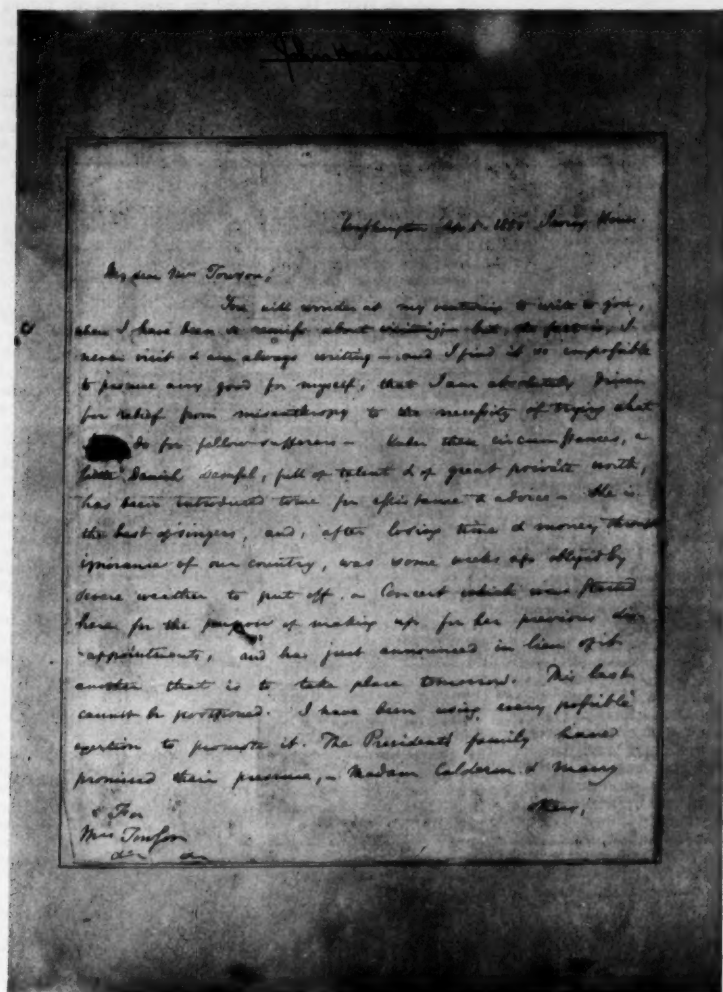
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FACSIMILE OF A LETTER IN THE HANDWRITING OF JOHN HOWARD PAYNE

Washington, Ap. 5, 1850,
Irving House.

My Dear Mrs. Towson,

You will wonder at my venturing to write to you, when I have been so remiss about writing;—but, the fact is, I never visit and am always writing—and I find it so impossible to procure any good for myself, that I am absolutely driven for relief from misanthropy to the necessity of trying what (I may) do for fellow sufferers. Under these circumstances, a little Danish Damsel, full of talent & of great private worth, has been introduced to me for assistance and advice. She is the best of singers, and, after losing time & money through ignorance of our country, was some weeks ago obliged by severe weather to put off a concert which was started here for the purpose of making up for her previous disappointments, and has just announced in lieu of it another that is to take place tomorrow. The last cannot be postponed. I have been using every possible exertion to promote it. The President's family have

promised their presence,—Madam Calderon and many others, there. The skies tonight frown awfully, but still the affair must go on.

The young person in question merits support for every reason—I feel as anxious for her success as if it were my own case, and the more so, seeing what a night she may have. I am therefore trying to insure all the patronage I can. Your name was one at the topmost on my list of applications proposed, though I deferred writing to you till now, in the hope of making time for a visit, which illness for the last two days has prevented. Now, therefore, I offer my appeal in form, earnestly hoping I may have the gratification of seeing yourself, General Towson, and others of your household among the elite that I hope may assemble tomorrow evening at Carusi's.

With the most cordial remembrance to the General, believe me, my dear Mrs. Towson,

Yours most respectfully and devotedly,

(Signed) JOHN HOWARD PAYNE.

Those Home, Sweet Home Flutes

Regarding those "flutes in F," in the Home, Sweet Home score of Sir Henry Bishop's opera, Clari, or the Maid of Milan, referred to in the article, The Original Manuscript of Home, Sweet Home, appearing in the last issue of the MUSICAL COURIER, William Humiston, the well known organist, Bach authority and critic of the Brooklyn Eagle, has sent the following letter:

"I think I can explain that 'puzzle' about the Home, Sweet Home flutes in E flat being labelled 'flutes in F.' The ordinary flute is sometimes called a 'flute in D,' because that is its natural scale. But D is written D and not C, so it is not a transposing instrument, although the scale of holes alone, the simplest 'scale to play, is D major. So an E flat flute would have the same aberration and hence would be 'flute in F,' or perhaps I should put it the other way around. But I guess you get my big idea."

Another Recital at A. Russ Patterson's

On Friday evening, April 27, another Intimate Recital was given at the studios of A. Russ Patterson, those appearing on the program being Caroline Krooks, soprano; Sophie Robinson, mezzo-soprano, and Norbert Hirshfield, baritone, assisted by Julia Glass, pianist, who was the guest artist of the evening. The program began with a duet, May, Schumann, by the Misses Krooks and Robinson, and closed with another, Joy, Schumann.

Miss Krooks is the possessor of a soprano voice of sweet quality which she uses with taste. She was heard in two groups of songs and the Un Bel Di from Madame Butterfly, the latter being sung in English. Miss Krooks surprised

one with the clarity of her diction; each word being heard very distinctly. She was warmly received.

The other little singer—both are very young—is the niece of Irving Berlin, the composer. Miss Robinson sings with a certain charm that gains the favor of her hearers almost immediately. She has not a big voice but she sings extremely well and never forces, making her singing most enjoyable.

Mr. Hirshfield revealed a well schooled voice of an agreeable baritone quality, in varied songs, among which was Handel's Where'er You Walk from Semele, given with good legato. Mr. Patterson furnished sympathetic piano accompaniments.

Miss Glass played numbers by Raff, Schubert-Liszt, Moszkowski and Liszt, showing unmistakably that she is a young artist of the highest order. She should go far in her art.

Concert at Mannes School

An unusually interesting concert by the string choir of the David Mannes Music School, conducted by David Mannes, together with instrumental soloists was given on the evening of Thursday, April 26, in the concert hall of the David Mannes Music School, 157 East 74th street, New York. The hall was filled to capacity by a critical audience which was not slow in recognizing the merits of the performers.

The soloists (all pupils of the David Mannes Music School) revealed in their work thorough training both from a technical and musically standpoint, which reflected great credit upon directors David and Clara Mannes.

The String Choir was heard in Vivaldi's concerto in A

minor for two violins, viola, violoncello and string orchestra as well as in three movements from the Holberg Suite by Grieg. The ensemble work was of an exceptional high order, every minute detail of shading and coloring was brought out effectively. Aside from this, the program contained solos for piano, violoncello and violin, as well as two movements from Bach's D minor concerto for two violins with string orchestra accompaniment, all of which were played in a finished, intelligent and musicianly manner.

The program in its entirety was: Concerto in A minor, Vivaldi, played by the String Choir; two numbers played by Tilly Lobman, Nocturne in F sharp major, Chopin and Chant Polonais by Chopin-Liszt; Symphonic Variations, Boellman, played by Carl Piscitello; Bourrée Fantastique, Chabrier, played by Morton Howard; two numbers played by David Barnett, Reflets dans L'Eau, Debussy and Humoresque, Brockway; two movements from the Concerto in D minor, Bach, played by Claire Lanche and Parker Russell with string orchestra accompaniment; Intermezzo in E flat minor, Brahms, played by Leopold D. Mannes, first movement from the Concerto in D minor, Wieniawski, played by Fred Ruzicka; Jeux d'Eau, Ravel, played by Rene Viau and three movements from the Holberg Suite by Grieg.

Walter Damrosch and Family Sail

Mr. and Mrs. Walter Damrosch, with their daughters, the Misses Polly and Anita, were scheduled to sail for Europe on the S.S. Mauretania, May 8. The conductor of the New York Symphony Orchestra and his family plan to remain abroad until August, when they will return and go to Bar Harbor.

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FORTY-SECOND SEASON OF BOSTON SYMPHONY CLOSURES BRILLIANTLY

Ovation for Conductor Monteux and Players—Review of Season's Programs—Other News of the Week

Boston, Mass., May 6.—The forty-second season of the Boston Symphony Orchestra was brought to a brilliant close with the concerts of Friday afternoon and Saturday evening, May 4 and 5, in Symphony Hall. Conductor Monteux was greeted with sustained applause and shared the warm greeting with his company of virtuosos on the platform.

The program opened auspiciously with a capital performance of the greatest of all overtures, the third *Leonora* of Beethoven, played in a manner that fully revealed its beauty, grandeur and compelling power. Departing from tradition, Mr. Monteux included a novelty in this last program, the first performance in America of Chausson's *Soir de Fete*. Although composed a year before his untimely death, this work has never been published. It bears the mark of Chausson's characteristic style, not only in form (which often recalls *Cesar Franck*) but in substance—with the subtle tenderness and extreme sensitiveness that we have come to associate with this gifted man. Respighi's colorful and highly imaginative tone picturing of the fountains of Rome recalled old pleasures, while Saint-Saëns' nobly conceived and masterfully written symphony in C minor for orchestra with organ brought the concert and the season to a stirring and wholly effective close.

THE SYMPHONY SEASON.

The season has been one of the most successful in the history of the orchestra—notwithstanding the shifting of loyalties in New York. Virtually re-created by Mr. Monteux, the orchestra has been restored to its old efficiency and compares more than favorably with the thrice admirable organizations of Gericke, Nikisch and Muck—not to say with the tonal companies of Philadelphia and New York. At home the Boston Band has received the unqualified and enthusiastic support of its public. Indeed, announcement is made that there will be no sale of seats for the Friday afternoon concerts of next season, the few reserved seats not resubscribed being insufficient to fill applications on the waiting list, and this notwithstanding an increase in prices.

MONTAUX AS PROGRAM MAKER.

Mr. Monteux demonstrated again his catholicity as a program maker—one of his signal virtues as an orchestral leader. Although the novel pieces of his programs are not invariably significant, he has revived some interesting old compositions and has kept his audiences in touch with modern tendencies in music by giving new composers an opportunity to be heard. Thus, eight works were played for the first time in America, eighteen for the first time in Boston, and six for the first time at these concerts. The compositions heard for the first time in America were:

Chausson, *Soir de Fete*; Davico, *Symphonic Poem*, *Polyphemus*; Dohnanyi, *Violin Concerto*, op. 27 (Albert Spalding); Goossens, *Tam o' Shanter*; Honegger, *Horace Victorious*; Koehlin, *Three Chorales*; Stravinsky, *Suite No. 1*, from the Ballet *Faun*; Turina, *Danzas Fantásticas*.

These works were performed for the first time in Boston:

Albeniz, *Spanish Rhapsody* for piano and orchestra (orchestrated by Casella); Alfredo Casella, *pianist*; Bax, *November Woods*; Bloch, *Schelomo* (Solomon, Jewish Rhapsody for cello and orchestra, Jean Bedetti); Bossi, *Theme with Variations*; Casella, *Fantazietti*; Chadwick, *Anniversary Overture*; Dvorak, *Symphony*, F major, No. 3, op. 76; Griffes, *Clouds*; Holst, *The Planets*; Marx, *Two songs with orchestra*, *Mariellen*, and *If Love Hath Entered Thy Heart* (Francis Alda); Mason, D. G., *Prelude and Fugue* for piano and orchestra (John Powell); Powell, *Rhapsody* for orchestra and piano (John Powell); Rimsky-Korsakoff, *Conte Feérique*, op. 29, and *Suite from The Legend of the Tsar Saltan*; Salzedo, *Enchanted Isles*, for harp and orchestra (Carlo Salzedo); Skilton, *Flute Serenade* and *Moccasin*.

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Game, from *Suite Primeval*; Smith, D. S., *Fete Galante* for orchestra with flute obligato (Georges Laurent); Tcherpnin, piano concerto (Benno Moiseiwitch); Williams, *Fantasia on a Theme by Tallis* for double-stringed orchestra.

The following compositions were heard for the first time at these concerts:

Casella, *Italia*; Foote, *A Night Piece*, for flute and string orchestra (Georges Laurent); Griffes, *The White Peacock*; Puccini, *Aria*, *Vissi d'Arte*, from *Tosca* (Frances Alda); Rossini, *Overture to Semiramide*; Spontini, *Overture to La Vestale*.

The following composers were represented at these concerts for the first time: Davico, Goossens, Hoist, Honegger, Koehlin, Marx, Powell, Puccini, Salzedo, Skilton, Tcherpnin and Turina.

The list of soloists was:

Sopranos, Frances Alda, Frieda Hempel, Margaret Matzenauer, J.; violinists, Richard Burgin, Georges Enesco, Toscha Seidel, Albert Spalding, 4; violoncellist, Jean Bedetti, 1; flutist, Georges Laurent, 1; harpist, Carlos Salzedo, 1; pianists, Alfredo Casella, Alfred Cortot, Benno Moiseiwitch, John Powell, Olga Samaroff, Arthur Schnabel, 6; organist, Marc I Dupre, 1; total, 17.

EXTRA CONCERTS.

The orchestra gave five extra Symphony concerts, at which Ernest Schelling, pianist; Rene Chemet, violinist; Magdeleine Brard, pianist; Mme. Ferrabini-Jacchia, soprano, and Florence Macbeth, soprano, were the soloists, while Georges Mager, trumpeter, and Jesus Sanroma, pianist, took part in the performance of Saint-Saëns' trumpet septet.

There were two concerts for the Pension Fund. Mme. Slobodskaja sang at the first; Sigrid Onegin, soprano, and Charles H. Bennett, at the second.

There were two concerts for young people, a concert for the benefit of Mr. Gericke, and the orchestra took part in the Chickering Centennial concert, when Mr. Dohnanyi's *Variations on a Nursery Song* for orchestra with piano were played for the first time in America, Mr. Dohnanyi, pianist.

Of the fifty-eight composers represented on the twenty-four Boston programs Beethoven and Mozart were tied for the lead, each having six works. Wagner came next, with five; Franck and Brahms, with four each; Liszt, Saint-Saëns and Schumann, with three each; Bach, Berlioz, Casella, Chausson, Debussy, Dvorak, Glazounov, Griffes, Haydn, Marx, Mendelssohn, Respighi, Rimsky-Korsakoff, R. Strauss, Weber and Vaughan Williams, with two each.

American composers were represented by Ballantine, Chadwick, Foote, Griffes, Loeffler, MacDowell, D. G. Mason, Powell, Skilton, D. S. Smith, Ernest Bloch and Carlos Salzedo. Ballantine's *From the Garden of Hellas* received its first public performance.

Next season's concerts will be resumed at Symphony Hall on Friday afternoon, October 12, and Saturday evening, October 13. The orchestra will be practically the same, while Mr. Monteux will enter upon the third and last year of his present contract as conductor of the Boston Symphony Orchestra.

VAUGHAN WILLIAMS' LONDON SYMPHONY REPEATED.

Heeding numerous requests, Pierre Monteux included Vaughan Williams' deeply impressive London symphony for a fourth time in a symphony program at the concerts of Friday afternoon and Saturday evening, April 27 and 28, in Symphony Hall. Mr. Williams, probably the most eminent of contemporary British composers, portrays with effectively contrasting colors the life, spirit and melancholy atmosphere of the London that he knows and loves so well. This delightful composition, which Mr. Monteux introduced and repeated here two seasons ago, discloses new beauties with further acquaintance and may fairly be considered one of the most significant works of this generation.

Upon the same program the French conductor placed three pieces in canon form, by Schumann, arranged for orchestra by Dubois, and a *Suite Primeval* on tribal Indian melodies, by Charles S. Skilton, professor of music at the University of Kansas. The former work is distinctly pleasurable only when the Schumann of wistful beauty and gentle melancholy is permitted to be lyrical unfettered by the contrapuntal artificialities of the Parisian Dubois. Skilton's pieces, *Flute Serenade* and *Moccasin Game*, are agreeable, well written and generally effective music, and were heartily applauded. Wagner's dramatic overture to *Rienzi* brought the concert to a brilliant close.

MASON & HAMLIN PRIZE AWARDED AT N. E. CONSERVATORY.

Florence Judith Levy, of Dorchester, Mass., won the Mason & Hamlin prize of a grand pianoforte at the fourteenth annual competition of the New England Conservatory of Music, in Jordan Hall, May 2. Miss Levy began her music studies at the conservatory when she was ten years old, and has been continuously a pupil of Anna Stoyall Lothian. She was graduated from the Dorchester High School in 1920, and since then has given her entire time to her conservatory work. Last summer she went to Chicago and played before Percy Grainger, winning one of the scholarships which he offers in his summer course. Miss Levy will be graduated from the conservatory in June.

The judges of the competition were Pierre Monteux, conductor of the Boston Symphony Orchestra; Harold Randolph, director of the Peabody Conservatory, Baltimore, and Ernest Hutcheson, concert pianist. Each of the five contestants was required to play the following selections: *Fugue in E minor* (Well-tempered Clavichord, Book II, No. 10), Bach; *sonata in E flat major*, op. 8 1a (*Les Adieux*), (first movement), Beethoven; *Etudes*, in F major, op. 10, No. 8; in F major, op. 25, No. 2, Chopin.

Previous winners of the Mason & Hamlin prize, among whom are several pianists who have achieved national reputation, have been: 1910, Julius Chaloff; 1911, Grace Nicholson; 1912, Charles L. Shepherd; 1913, Sara Helen Littlejohn; 1914, Herbert Ringwall; 1915, Howard Goding; 1916, Fannie Lewis; 1917, Martha Baird; 1918, Sue Kyle Southwick; 1919, Naomi Bevard; 1920, Jesus Sanroma; 1921, Walter Hanson; 1922, Alice M. Rathbun.

PADEREWSKI IN FINAL CONCERT.

Ignace Jan Paderewski, the Polish pianist, gave his third and last concert of the season Sunday afternoon, April 29,

in Symphony Hall. He delighted the usual capacity throng with an all-Chopin program, including the fantasia, four preludes, two nocturnes, the A flat ballade, scherzo in B flat minor, barcarolle, four etudes, the funeral march sonata, a mazurka, a waltz and polonaise. It is hardly necessary to add that the haunting beauty of Chopin's music—its melody, its sensitive fancy, its power and beauty—were fully revealed through the masterful genius of the great pianist. As usual, the insatiable audience demanded and received a supplementary concert of encores.

CONCERTS BEGIN AT ART MUSEUM.

Monday evening, April 30, the Museum of Fine Arts resumed its custom of giving a series of spring concerts, the first being provided by an orchestra of Boston Symphony players, under the excellent direction of Agide Jacchia. As in previous years there was no charge for admittance, and the galleries of the Museum were open from 7 to 11 o'clock. The second concert will be given on Thursday evening, May 10, with the Harvard Glee Club as the attraction.

JEANNETTE VREELAND PLEASES WITH MEN'S GLEE CLUBS.

Jeannette Vreeland, soprano, was soloist at the second annual concert of the Men's Federated Glee Clubs of Boston, Monday evening, April 30, in Jordan Hall. She sang the familiar waltz song from Gounod's *Romeo and Juliet*, and two groups of pieces by Moir, Wolff, Watts, Hueter, Ganz, Barnett, Sinding and Park, besides being heard with the entire chorus in the closing number of the program, Stevenson's *Omnipotence*. This soprano is gifted with a lovely voice which she uses with some skill. Her diction is notably fine and she sings expressively. All in all, Miss Vreeland made a very excellent impression and was repeatedly recalled. Arthur Fiedler gave further proof of his fine abilities as an accompanist—musically, unobtrusive and altogether helpful.

The chorus sang a program of uncommon interest, the conducting by the three directors of the clubs being very effective. A large audience gave the singers a friendly welcome.

MAIER AND PATTISON PLAY FOR SCHOLARSHIP FUND.

Returning to their alma mater, Guy Maier, '13, and Lee Pattison, '10, received a great ovation when they appeared as soloists at a concert in aid of the loan fund of the Beneficent Society of the New England Conservatory of Music on Friday evening, May 4, in Jordan Hall. The Beneficent Society, founded in 1885 by Mary A. Livermore, Julia Ward Howe and Kate Gannett Wells, annually gives an entertainment to increase the fund that is lent to deserving students at the conservatory. These brilliant musicians volunteered their services to make this year's concert especially successful.

The program, given by Messrs. Maier and Pattison and the Conservatory Orchestra, Wallace Goodrich conductor, included Mr. Pattison's own orchestral arrangement of the Liszt *Concerto Pathétique*, for two pianofortes; the Bach concerto in C minor, for two pianofortes; Mendelssohn's overture, *The Fair Melusina*; Bizet's *Second Suite* from the incidental music to *L'Arlesienne*, and Debussy's prelude to *The Afternoon of a Faun*.

LUELLA MELUIS HEARD IN PATTI PROGRAM.

Sunday evening, April 29, in Symphony Hall, Luella Melius, soprano, made her Boston debut as a concert singer. Assisted by Raymond Williams, flutist, and Ralph Angell, accompanist, she sang Handel's *Sweet Bird* (with flute), Constance's first air from Mozart's *Il Seraglio*, *O del mio amato ben* by Donaudy, Liszt's setting of Victor Hugo's *Comment! disaient ils*, *Fiocca la Neve*, by Cimara, a Scandinavian song by Peterson-Berger, *Winter Watts' Wings of Night*, Strauss' *Serenade*, and Farley's *Night Wind*.

The second part of the evening's entertainment was a "Program devoted to the memory of Adelina Patti, arranged by Jean de Reszke, interpreted by Luella Melius." Mr. Williams opened this part of the program with a neat performance of pieces from Gluck and Godard. Then appeared Mme. Melius, appropriately costumed and her hair changed from gold to black, presumably after the fashion of Mme. Patti's period. She sang *Deh Vieni*, from Mozart's *Nozze di Figaro*; Weckerlin's arrangement of *La Capinera* (with flute); Tosti's *Serenata*, *Robin Adair* and *Home, Sweet Home*, and *Una Voce* from Rossini's *Il Barbiere*. The program was a trifle monotonous, though Mme. Melius did much to infuse life into it. Her voice often recalls Melba's in its clarity, purity of intonation and freedom. She is a skilled technician, who has mastered the intricacies of coloratura singing, her runs and trills in the ornate airs on her program being noteworthy. The audience applauded Mme. Melius, and there were many repetitions and encores.

PADEREWSKI HEARS N. E. CONSERVATORY PUPILS.

Ignace Paderewski visited the New England Conservatory of Music, Boston, April 30, for the purpose of hearing two advanced students of the pianoforte, Jesus M. Sanroma and Mary E. Madden, both studying this season with Antoinette Szumowska. Miss Madden played Mr. Paderewski's own variations in A major; Mr. Sanroma, a movement from the sonata in B minor of Chopin, Mr. Chadwick's *The Frogs* and the Paderewski *Cracovienne*.

Mr. Sanroma was sent to the conservatory several years ago as a scholarship pupil of the insular government of Porto Rico. He was graduated with honors in 1920, winning the Mason & Hamlin prize in his year. He has lately been a soloist with the Boston Symphony Orchestra, winning very favorable notices from the local critics.

Miss Madden, an honor graduate of 1922, is from Rochester, Minn. She was pianoforte soloist at the concert given in Symphony Hall by the Conservatory Orchestra in 1921, and has made many Jordan Hall appearances.

PEOPLE'S CHORAL UNION SINGS GOLDEN LEGEND.

The People's Choral Union of this city gave its second and final concert of the season Sunday evening, April 22, in Symphony Hall. The large, well schooled chorus of this organization demonstrated its praiseworthy abilities in a fine performance of Sullivan's grateful oratorio, *The Golden Legend*, being particularly effective in its a capella singing of the *Villagers' Evening Hymn*. Although the orchestra was numerically inadequate for the possibilities of the score, George Sawyer Dunham, the admirable conductor of the People's Choral Union, minimized this handicap and gave a commendable reading of the music. Of the soloists—Mmes. Moody and MacDonald and Messrs. Hudson and Bennett—Marjorie Moody proved anew her splendid abilities as a singer and interpreter while Mr. Bennett sang the music of *Lucifer* with fitting fervor.

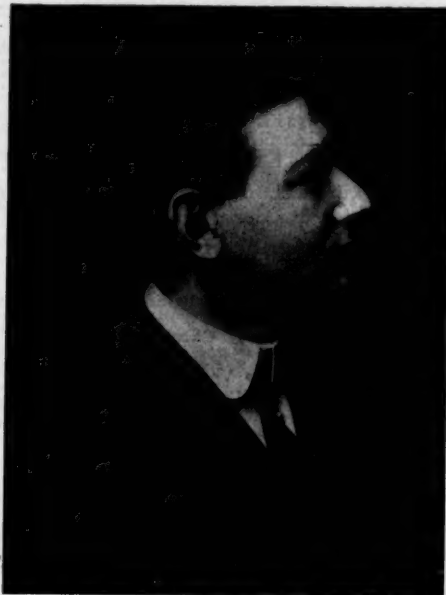
J. C.

REGNEAS CONTRIBUTES

MUCH TO MUSIC WEEK

It would be necessary to increase the size of this edition many times to chronicle the musical happenings in Greater New York during Music Week of April 30 to May 5, inclusive. Worthy of special mention, however, were the contributions of Joseph Regneas, vocal instructor and coach, which were of great magnitude, importance and excellence, and included a feature never before presented with such convincing effect and which no doubt will resolve into an annual, if not semi-annual or quarterly repetition, and eventually be taken up by wide-awake instructors. All of the singers who took part in this week of music arranged by Mr. Regneas are studying or have studied with him. The week began with a celebration of Music Week by the Musicians' Club of New York, and Mr. and Mrs. Regneas placed their handsome residence, which contains most attractive and practical studios, at the disposal of the club, whose membership was well represented.

The guests, among whom were many of the most prominent in our social and artistic life, enjoyed a beautiful pro-



JOSEPH REGNEAS

gram of vocal and instrumental numbers. The participating artists were Gitla Erstinn, coloratura soprano; Mildred Graham, soprano; Nevada Van der Veer, contralto; Francis Moore, pianist, and Cornelius Van Vliet, cellist. Blanche Barbot played the accompaniments. The guests of honor were Mrs. Edward MacDowell, Albert Stoessel (conductor of the New York Oratorio Society), Cornelius Van Vliet and the Solo Vocal Committee of the Greater New York contests, viz: Yeatman Griffith, Francis Rogers, Joseph Regneas, Percy Rector Stevens, Herbert Witherspoon. T. Fletcher Shera was the jovial chairman of the afternoon, who bade the guests be merry around the refreshment tables. All present must have felt that Music Week for the club had begun with the good fellowship of the club and its guests, and the cordial hospitality of the host and hostess.

On Monday, April 30, a record audience gathered at the Y. W. C. A., at 53rd street and Lexington avenue, attracted by the announcement that Nevada Van der Veer and Reed Miller would give a joint recital. Andrea Sarto substituting on short notice for Reed Miller. He gave good account of himself in songs and the familiar Pagliacci prologue, while Mme. Van der Veer poured out as great a wealth and beauty of tone that it has been the writer's privilege to hear. The voice of this American contralto has been compared to a cello, an organ, a violin; in fact everything that is beautiful is mirrored in that voice, and every emotion is portrayed with consummate artistry. Her command of her beautiful voice is complete and her English diction is splendid. Mr. Regneas pronounces Mme. Van der Veer the greatest contralto before the public.

This was followed by two unique concerts on Tuesday and Wednesday at Town Hall and Aeolian Hall, when sixteen splendid American singers, and fourteen prominent and successful American composers appeared to play the accompaniments to their own songs, and presented representative songs from fourteen of our prominent publishing houses who had their representatives present to see the effect of this unusual undertaking. There was the greatest enthusiasm displayed by all concerned, and Mr. Regneas will present similar programs throughout the year at these halls, with the splendid array of excellent singers always enrolled at its studio.

The halls were well filled with representative musicians, and the many friends of the singers and composers gathered in large numbers and applauded their favorite artist or song to the echo. A detailed review of the concert on May 1 will appear in a later edition. The singers who appeared were: Everett Clark, Rosalie Erck, Gitla Erstinn, Mildred Graham, Marguerite Hazzard, Janette Levine, Gertrude Levy, Louise Mertens, Gertrude Nicholas, Frieda Rothen, Andrea Sarto, Emma Bret Selleck, Anita Self, Mildred Stark, and Mildred Stilwell. The composers represented were Ernest R. Ball, Gena Branscombe, Harry T. Burleigh, Clarence Dickinson, W. H. Humiston, Henry H. Huss, Frank La Forge, Edward MacDowell, Harold Vincent Milligan, Florence Turner Maley, Francis Moore, Winter Watts, Arthur Penn, Oley Speaks and Charles Gilbert Spross.

The May 2 audience at Aeolian Hall was afforded an opportunity of hearing—many for the first time—a rarely beautiful singer, Alice Godillot, mezzo-soprano. The Aeolian Company joined with Mr. Regneas in presenting this delightful program, and numbers played by the Duo-Art added much interest. The delightful singer of American songs enthused all present, and the composers themselves must have felt gratified to have their numbers so

advantageously presented. Mme. Godillot's voice has warmth, brilliance and purity throughout and her easy delivery, artistic phrasing and intelligence made her singing a genuine delight. Her gift to the public during Music Week will doubtless result in eagerly awaiting her appearance in recital next season. Mme. Godillot brings to this task all the requisites to hold an audience, which was enthralled throughout the program and wishing for more at its conclusion. The following were Miss Godillot's songs:

Promised Land (old hymn).....Francis Moore
Swing Song (Stevenson).....Francis Moore
Joy (Swinburne).....Francis Moore

Mr. Moore at the piano
Beauty's Daughters (Byron).....William H. Humiston
Yo te amo (Jonas).....William H. Humiston
Alone With Thee (Keeler).....William H. Humiston

Mr. Humiston at the piano
After Long Absence (Poems from the Japanese by Lafcadio Hearn).....Harold V. Milligan
Moonlight on the Sea (Poems from the Japanese by Lafcadio Hearn).....Harold V. Milligan
April, My April (Biddle).....Harold V. Milligan

Mr. Milligan at the piano
Yesterday and Today (Rogers).....Charles G. Spross
Lindy (Martens).....Charles G. Spross
The Awakening (Stratford).....Charles G. Spross

Accompanied by The Duo-Art Piano
(Mme. Godillot was the artist who sang these songs at the time Mr. Spross recorded them for the Duo-Art)

Autumn Winds So Wistful (Gena Branscombe).....Gena Branscombe
In Granada (Sara E. Branscombe).....Gena Branscombe
The Morning Wind (Banning).....Gena Branscombe

Mme. Branscombe at the piano
Mexican Folk Song.....Arranged and translated by Frank La Forge
Like the Rose Bud (Bard).....Frank La Forge
How Much I Love You (Hoegner).....Frank La Forge

Frank La Forge at the piano
From large halls Mr. Regneas reverted to his spacious studio for the two closing performances of his Music Week schedule. Gertrude Levy, mezzo-soprano, gave a recital May 3, and Gitla Erstinn, coloratura, one on May 5. Miss Levy disclosed a luscious voice, well handled, and was especially effective in the six Dvorak Gypsy Songs, the dramatic nature of which suit the singer's voice and temperament. Gitla Erstinn, who on Tuesday evening at Town Hall had created a furore in a group of four songs by Spross, showed a rare sympathy for Lieder in her recital of May 5. Seldom does one hear a voice so adapted for floratura, and to Lieder, which were sung with warmth and understanding. Miss Erstinn has reached a high plane of art and her singing delighted a most exacting audience. It is a genuine pleasure to mark the steady growth of this young lady from Virginia, and it is safe to say that she bids fair to bring much honor to her State and country. At both recitals Blanche Barbot was at the piano.

Mr. Regneas, after the concert at Town Hall, was emphatic in making it understood that he desired to show no partiality in the selection of the composers or publishers; that the time to prepare the various programs, after the request from the music committee came, was short; that many of his singers were in various parts of the country, filling engagements together; that his days are so wholly occupied in his studio-teaching, and all this helped influence the selections as made.

Mr. Regneas expressed himself as extremely grateful to the managements of the halls, the publishers and the piano

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firms, who spared no effort and helped to make these concerts the big success they proved to be.

With this enormous task completed, Mr. Regneas has taken up the detail of summer work at Raymond-on-Lake-Sebago, Me., where he will teach for the seventh consecutive season, from June 27 to September 12.

Recital of Alberti Artist-Pupils

Piano students of Sol Alberti and vocal students who have coached with him in repertory, united to give a program at the Haywood studios on April 15. The young pianists who participated were Edith Brokamp, Arthur Burt and Mary Ludington; the vocalists, Ellen Scherff, Grace Herrington, Thomas Fuson, Margaret Mackay, Ethel Fuson and Firth Lee, the program ending with a duet from Madame Butterfly sung by Grace Wagner and Fleeda Newton Alberti. The performances all emphasized the fact that Mr. Alberti is a musician of unusual attainments, for both the piano playing and the song interpretation were notable for musical quality. Mr. Alberti himself played the accompaniments for the singers in his accustomed finished manner. A large company of auditors filled the studio and were enthusiastic in their tributes both to pianists and singers.

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REVIEWS AND NEW MUSIC

(William Paston & Co., Ltd., London)

The Penguins' Walk

By Joseph Holbrooke

Joseph Holbrooke has again left his beaten path of symphonic opera to write a fox trot, and has succeeded far better with it than with the dance waltz which was reviewed here several weeks ago. *The Penguins' Walk* (that is its name) has a good minor tune, followed by a still better one in the major, and must be a very jolly thing to dance to, especially when Mr. Holbrooke's occasional oddities of harmony are blared out by a full orchestra.

(Carl Fischer, New York)

Wind Flowers

By Roland Farley

Mr. Farley has taken Christina Rossetti's simple, short poem and set it to music that, in three pages, wanders from B flat major through D minor into D flat minor and ending there. The climax, appassionato, on the words "and tonight they die" ("they" are only the poor, little wind flowers) seems more designed for the singer than it does for the sentiment of the Rossetti poem—if you get what we mean. From the singer's standpoint, however, the end is undeniably effective.

(Arthur P. Schmidt Company, Boston)

The Song By The Mill

By Arthur Foote

A new song characteristic of the fine work of this veteran composer. To an exquisite poem by Ethel Clifford, Mr. Foote has set a lovely lyric tune which floats along on an accompaniment of broken arpeggios. The last page in particular is imbued with a quiet and moving beauty. No wonder such an artist as John McCormack was the first to introduce it!

The Things of Every Day Are All So Sweet

By Frances McCollin

This song has a very long title, but Frances McCollin has written a simple and decidedly attractive tune which is very singable and has a good climax. A good encore number or useful as a final number in an American group.

The Last Wish

By Claude Warford

In this the composer shows once more that he knows how to write effective music for the singer, music also that goes well with the poem to which it is written. The close is quiet, but sure to score a success when capably handled.

Niwassa

By John W. Metcalf

A simple, straightforward little song by a composer who has always written simple, straightforward songs. Very singable.

The Harp of Delight

By Cuthbert Harris

A waltz song not particularly difficult. There is a short cadenza which can be sung or not according to the singer's wish. It is to be heartily recommended as an excellent teaching song for a young soprano with coloratura tendencies, also for use on student recital programs.

(Chappell & Co., London)

Old World Dance Songs

By Montague F. Phillips

This set of songs consists of four numbers: Gavotte, Minuet, Sarabande, Gigue. They are very simple, and excellent imitations of the ancient style.

(White-Smith Music Publishing Company, Boston)

I'm A Wand'r'in' (Old Slave Song)

Words and Music by Samuel Richards Gaines

This is an octavo size arrangement, for both men's voices and mixed voices, of the original song mentioned in the *MUSICAL COURIER* some time ago. The music is characterized by pathos, natural harmony and singableness. In both arrangements the lower/voices sing a humming accompaniment to the words

I'm a wand'r'in' down de hill side,
Winds am sigh-in' and a' moan-in' . . .
Oh!

It is a thoroughly enjoyable choral number, a curious fact being that it has a certain Scottish tang; hearing it for the first time a group of listeners exclaimed, "Oh, my laddie." Never mind, it is excellent music just the same!

(R. L. Huntsinger, Inc., New York)

Death Triumphant, and The False Prophet (Secular Songs)

Words and Music by John Prindle Scott

A better name for *Death Triumphant* would be *Autumn*, for this song is not of Easter, or of religious significance; it has to do with the autumn hills in gold and scarlet, the

last sweet summer days, the trees' colored loveliness; "Triumphantly they stand and wait the hour when they must die." The author-composer ends with "So thou, my soul, be unafraid to quit this mortal clod." It is a fine song, full of breadth, natural musical impulse, and splendid climax. Dedicated to Wallis Craig Smith, and for low and medium voice.

The *False Prophet* does not concern any of the prophets, but is simply a contradiction of the little daisy which asserts "He loves me not," whereas she knows it is untrue; the title might be *The Lying Little Daisy*, for this would give a right impression of the song. It is in gavotte style, something like the similar music by Czibulka, Gence, Strauss and others—graceful, pretty, and eminently singable, with effective piano part. For high and low voice.

(The Willis Music Company, Cincinnati, Ohio)

Ave Maria (O Holy Saviour)

By Mary Fromeyer Kuhler

This three-page sacred song, with violin obligato (optional), has both English and Latin text, the former being by "A. R." who has made them fit the music nicely. It is distinctively for organ accompaniment, and contains detailed registration. The music is thoroughly naturalistic, with interesting and refined harmonies, and should be very effective either in church or recital. Dedicated to Rev. P. J. Hynes, St. Mary's Church, Hyde Park, Cincinnati, Ohio.

(Carl Fischer, New York, Boston, Chicago)

The Heavenly Voice (Song)

By Granville English

Here is a song, poem by Elizabeth Reynolds, extremely churchly, and as such sure to interest American religious gatherings. Granville English knows the voice and the organ, and sets his words and syllables in such fashion as to bring the musical accents where they belong. There is a certain "go" and swing in the second section which makes it most effective, and on the words "O Loving Father" comes a fine climax, working up to still greater and broader effect on "O Lord Let Me With Thee Abide." Upon the final repetition of the first melody there is an independent organ melody-part of much interest and the whole effect is that of dignity and spontaneity. For high and low voice.

The Lord Is Nigh Unto Them, and Great Peace Have They (Sacred Songs)

By Stanley T. Reiff

The *Lord Is Nigh*, a seven-page song, is worthy of being an oratorio solo, so broadly is it laid out, with Handelian passages, introductory recitative, dramatic strains and dignified climax. There is an enharmonic change on the second page leading into the first movement in 3-4 time, which is delightful, and the organ part is most supporting and effective throughout. Dedicated to Elizabeth Porter Earle.

Great Peace Have They, dedicated to Mary Park McCullough, is in simpler style, but graceful and sweet sounding throughout. The text, like that of the other song, is from the Psalms, and there is variety sufficient to hold interest throughout.

(The Willis Music Company, Cincinnati)

The Suppliant, Choral Meditation

By Stanley T. Reiff

Although received too late for choirmasters' use this Lenten season, detailed notice is given this work in the belief that it will be of future interest, for it has so much to commend it that one scans and studies it with pleasure. For one thing, it is most practical, easy to sing and play, yet dignified and effective. It can easily be sung by the average choir, containing, beside meritorious choruses, also solos for soprano, alto and baritone; such choirs as lack a good solo-tenor will find this what they want. While it is particularly fit for the Lenten season, the work can be sung at any period of the religious year. It takes about fifteen minutes to perform, and all the text is from the Scriptures. There is much rhythm in the opening *Save Me, O God*, the soprano and tenor, alto and bass singing in unison thirds, minor mode; an expressive soprano solo follows. The solo alto, with chorus, comes next, all in excellent harmony, and this is followed by the baritone, *Turn Ye Unto Me*, again in minor. A tranquil chorus sets this male solo off to advantage, ending softly. *I Am the Way*, for baritone, comes next, being a sustained solo with varied tempi, modulation, flexible and natural following the text. *Give Thanks Unto the Lord* is of course for full chorus, a soprano solo coming in the middle, ending *con spirito*. The composer has avoided extreme high and low notes, provided an organ accompaniment of practical worth, and the thirty-one octavo pages contain much enjoyable music.

(Carl Fischer, New York)

Two Violin Transcriptions

By Sascha Jacobsen

These are arrangements of *Homeward Voyage* by Grieg and a mazurka by Chopin. It is needless to say that they are very well made and will be welcome additions to the violinist's repertory.

(Binds, Hayden & Eldredge, New York)

Lincoln (a Song)

Words by Edwin Liebfried, Music by Robert Braine

This is a powerful song suitable for a heavy bass voice. Set in a higher key it would be effective with a strong,

vigorous soprano. It is a war song by a pacifist, or a Socialist (at least, that is the idea we get of it). Its intent is, seemingly, to war on war. Each verse is a question to Lincoln and an answer by Lincoln. The end, for instance: "Abraham Lincoln, immortal of fame, will righteousness rule in democracy's name?"—"When the nations strike hands, and in love are made one, the shackles will fall and my work will be done." Nothing suggestive of the battle field in that, you will say? Perhaps not, but the composer used trumpet calls to interpret these words, presumably expressing the poet's intentions. A fine, stirring piece of work it is, too! Singers with big, powerful voices will find in it something that will give them an unlimited opportunity to let themselves loose. It ought, properly rendered, to get a rousing hand.

(Century Music Publishing Company—Century Certified Edition)

Teaching Pieces

Piano Solos

(SECOND GRADE)

VALSE, music by Chopin, arranged in this form by Will Porter.

(THIRD GRADE)

SPRING'S AWAKENING, music by Bach, arranged in this form by Will Porter.

ORIENTALE, music by Cui, arranged in this form by Calvin Grooms.

Violin Solos, with Piano Accompaniment

(FIRST GRADE)

MENUET FANTASTIQUE, music by F. C. Jahn.

MARIE, music by Brinley Richards, arranged by F. C. Jahn.

THE BROKEN MELODY, music by A. Van Biene, arranged by F. C. Jahn.

BLUE BELLS OF SCOTLAND, by F. C. Jahn.

Ensemble—Violin, Cello and Piano

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MOMENT MUSICAL, music by Schubert, arranged by M. Greenwald.

BARCAROLLE, music by Offenbach, arranged by M. Greenwald.

Ensemble—Two Violins and Piano

CORONATION MARCH, music by Meyerbeer, arranged by F. C. Jahn.

M. J.

"Cleveland and Music—Praise from Liebling"

Under the above title the Cleveland Plain Dealer of April 22 publishes the attached, by Karl K. Kitchen:

New York, April 19.—"The development of Cleveland as a musical center in the last few years has been amazing," said Leonard Liebling, editor of the *Musical Courier*, to the writer on his return to New York from the convention of American school music supervisors which was held at the Hotel Statler last week. "Ten years ago Cleveland wasn't on the map—musically," he went on. "Today it is one of the great musical centers in America."

"This may seem like an extravagant statement," continued Mr. Liebling, who delivered the principal address at the recent convention, "but it is a fact. Ten years ago some of the great symphony orchestras used to give occasional concerts in Cleveland and many of the great violinists and pianists used to pay it fleeting visits. But Cleveland did nothing for itself in a musical way. The orchestras that came to Cleveland hurried away immediately after their concerts, not even spending part of the money they received in Cleveland hotels and shops. Musical events of any importance were strictly social events. Clevelanders who wanted any musical life had to come to New York or possibly Boston to get it."

"The establishment of the Cleveland Orchestra, among other things, has changed that deplorable condition. It has given Clevelanders the opportunity of hearing symphony concerts that are the equal of the best programs we have in New York. And what is more, it has transformed concertgoing from social into musical events. That is the really important thing. Occasional visits by symphony orchestras from other cities mean little to the musical life of a community. Before a city can be on the map musically it must develop its own orchestra as Cleveland has done."

"I heard the last New York concert given by the Cleveland orchestra," the editor of the *MUSICAL COURIER* went on, "and I don't hesitate to say that its program has not been surpassed in New York this season."

"But the most surprising and encouraging news I have heard about the Cleveland Orchestra is that at a recent labor union convention in Youngstown the orchestra received its regular fee for appearing before the gathering. As a rule at labor union conventions dance orchestras or jazz bands are more in demand than symphony orchestras. So that the Cleveland Orchestra should receive its regular fee for such an occasion is truly significant of the musical development in Northern Ohio."

"The fact that one of the greatest composers in the world, Ernest Bloch, is at the head of the leading school of music in Cleveland has had its effect in making the city what it is today. I am more or less familiar with the development of interest in music throughout the country and outside of New York, which, of course, is the musical center of the world today. I don't know of any city in America where the interest in music is greater than it is in Cleveland. And it is growing."



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KNABE PIANO

Verdi Club Holds Annual Breakfast

Florence Foster Jenkins, founder and president of the Verdi Club of New York, heard many sincere compliments from the speakers at the annual breakfast, Hotel Astor, May 2, and blushing acknowledged them. One speaker said: "She is the best singer among all club presidents, and the best club president among singers," which sentiment was warmly applauded.

Founded in 1917, this club was never in better social or financial position than now, with many paid-up members for the season 1923-24, and a strongly entrenched musical and social clientele, who all swear by their charming, capable president.

Entering the breakfast-room to the joyous music of orchestra and women's voices, the guests of honor found their name-plates at the raised table—what appeared to be flower-wreaths at each plate being provided as personal adornment for the guests, these in Tut-an-ah-men in colors. President Jenkins announced that a goodly sum had been raised through the Silver Skylark ball, for the Red Cross; that the Verdi Club stood for aiding young artists, as well as hearing those of established eminence; Bruce Adams, who is fast becoming known as the poet-laureate of the club, read an appropriate poem regarding the flower-wreaths of "Old King Tut." Marion Armstrong, Canadian soprano, sang a song in French and a spring song, with beauty of voice and clear enunciation. S. Avatibile, Italian conductor of opera (he conducted Otello for the society), said a few appropriate words. N. Val Peavey played a Humoresque by Rachmaninoff, and served as efficient accompanist. Mrs. William B. Sleeper, artist; Mrs. J. J. Murdock, singer, and Mrs. Thomas Hunter, these three being sisters, all said graceful things, and were later proud to witness the graceful dancing and expression of Martha Marie Sleeper, which was loudly applauded.

Mrs. W. H. deFontaine added a few words, and the tenor, Steele Jamison, sang French and Russian songs with appropriate expression and good voice. Mrs. Wilcox at the piano. Edith R. Pierson, a club president herself, paid tribute to Mrs. Jenkins, and read a brief history of club events. Mrs. Gardner Hiron, chairman of the Bluebird Dance, gave her report, and special mention was made by the president of the absent Mrs. James Gracie, similarly chairman of the 1922 Bluebird Dance. Youthful Amelia Summerville, one of the leading lights of the American stage (now with The Gingham Girl), whose fame was established as the Merry Mountain Maid in Dixey's Adonis, talked at some length on the Theater Guild, mentioning Otto Kahn as a tremendous factor in its success; many present were delighted to greet and applaud her. Mrs. Leslie Hall, secretary of Verdi since the beginning, was applauded, and Florence Auer, well known actress, gave a talk full of interest, well expressed in beautiful English, and appealed especially for increasing the membership of the club.

Rita Marzo, chairman of Juniors, told of the dances, etc., planned for the boys and girls, and Mrs. Samuel Rossiter Betts, known as "the opal lady," was asked to say a few words. Mrs. Arthur H. Bridge smiled on the company from the guests' table, and Leila Troland Gardner quite caught everyone's attention with her expressive singing of negro spirituals, humorous and otherwise. Mrs. Albert Douglas said how-do-you-do, and the president spoke of two absent members, Edna Moreland (now in Paris) and Mrs. Ernest Davis. Mrs. Clarence Lee Hilleary, chairman of reception, and Mrs. Nasewald also spoke, and the assemblage was delighted to pay homage to the mother of President Jenkins, Mrs. Charles Dorrance Foster, who gave greetings. St. Clair Bayfield, the English actor, and Mrs. Oscar Gemunder (chairman of the advertising committee) said a few words, as did Mr. Riesberg of the MUSICAL COURIER, and also Mrs. John Moran.

The attendance was big, and interest in everything unusual, everyone listening attentively, for Mrs. Jenkins so managed matters that there was no delay. Many speakers expressed the hope of being present next year, and the event was truly a representative one, adding greatly to the prestige of the Verdi Club.

American Music Guild's Season

The American Music Guild has, during its first season, presented the following works at its three public concerts in the Town Hall, and at its three private concerts at the Fifty-eighth Street Branch of the New York Public Library: Violin and piano sonatas, Carl Engel, Blair Fairchild, Louis Gruenberg and John Powell; string quartet, David Stanley Smith and Leo Sowerby; sonata for piano, Charles Griffes; sonata for two pianos, Leo Ornstein; piano quartet, Arthur Foote; piano quartet, Howard Hanson; choral variations for two pianos, Charles Haubiel, and miscellaneous compositions by Marion Bauer, Chalmers Clifton, Samuel Gardner, Edwin Grasse, Frederick Jacobi, Daniel Gregory Mason, Harold Morris, Charles Martin Loeffler, Albert Stoessel, Alexander Steinert, Clifford Vaughn, Wintter Watts, and Emerson Whithorne.

Among the artists who assisted at these concerts were: Eva Gauthier, Ethel Leginska, Georges Grisez, Katharine Bacon, E. Robert Schmitz, Reinald Werrenrath, Leo Ornstein, Zelina de Maclot, Albert Marsh, The Letz Quartet, Lajos Shuk, Edna Stoessel, Sascha Jacobsen, Irene Schwarcz Jacobi, Ruth Kemper, Gustave Langenus, John Powell and Samuel Gardner, and the following Guild members: Sandor Harmati, Harold Morris, Charles Haubiel, Louis Gruenberg, Albert Stoessel.

The American Music Guild is pleased to announce that Chalmers Clifton has been elected to its membership.

Elsie Lyon to Hold Summer Classes

On April 12, Elsie Lyon sang for the Flatbush Musical Study Club, under the auspices of the City Symphony, and on April 20, she was the soloist at a banquet and ball given at the Ritz-Carlton in New York for the benefit of the Destitute Hungarian Children. March 20, Miss Lyon sang in Wilkes-Barre, Pa.

From July 1 to September 1, Miss Lyon will hold her annual master class in Newark, Ohio, where she also does a limited amount of teaching for several days every six weeks during the winter. She will offer again two scholarships: one for a talented boy and another for a girl. This year's winners were John Alexander, tenor, and Izella Phenice, a young coloratura soprano, with, it is said, a phenomenal voice. Very shortly Miss Lyon will give a bene-

fit concert in Newark for this young girl so that she may be able to continue her vocal studies. A cousin of Miss Phenice who lives in Detroit, has offered to duplicate the amount taken in at this benefit concert.

DETROIT ORCHESTRA ENDS SEASON

Bidding for Next Year's Boxes Runs High

Detroit, Mich., April 27.—The fourteenth and concluding pair of subscription concerts given by the Detroit Symphony Orchestra at Orchestra Hall, April 19 and 20, presented Ossip Gabrilowitsch in the dual role of pianist and conductor. The program opened with the overture to Donna Diana by Reznicek. This was followed by Mozart's second concerto in D minor (K 466) and Weber's concert piece in F minor, op. 79, for piano and orchestra with Mr. Gabrilowitsch at the piano and Victor Kolar conducting. The rare beauty of the Mozart and the changing moods of the Weber were satisfactorily portrayed under the skillful hands of the pianist. It is easy to rhapsodize over the work of Mr. Gabrilowitsch for he possesses so much and is never niggardly in giving of his best. Poise, restraint, poetic insight together with technical clarity and color of tone enable him to bring out the hidden beauties of a work. At the close of his numbers he was recalled many times and the floral offerings were abundant. Mr. Kolar and the orchestra shared in the ovation. The remainder of the program was devoted to the tone poem, Ein Heldenleben, op. 40, by Richard Strauss, repeated by general request. Ilya Scholnik played the violin obligato. The orchestra gave a brilliant performance of this work, making a memorable close for the season, which in many respects has been one of the best in the history of the orchestra.

Mr. Gabrilowitsch as conductor, Mr. Kolar as assistant conductor, William E. Walter as manager, all remain another season while the personnel of the orchestra will be practically unchanged. All of these things give an air of permanence and public sentiment has apparently accepted the orchestra as one of the valuable assets in Detroit's life, which is as it should be.

The auction sale of boxes for next season took place April 24. Charles A. Hughes was the auctioneer and the bidding for the choice of boxes was spirited and resulted in the sum of \$23,110, this being \$5,000 more than last season. William H. Murphy won first choice at \$1,500, Mrs. Horace E. Dodge paying a like sum for second choice. The lowest price was \$625. Preliminary to the auction the Symphony Ensemble played the Beethoven septet, op. 20. J. M. S.

Erna Cavelle Popular in Atlantic City

Erna Cavelle, who recently took charge of the Ampico recitals being given at the National Art Exhibits on the Boardwalk, Atlantic City, is making a splendid impression, due to her talent and personality. Under her direction some excellent programs have been put on, and a number of interesting ones for the next month are planned. Among the clubs which have engaged Miss Cavelle are the Kiwanis Club, the Rotary Club and the Club of Journalism. Besides the well known artists whom Miss Cavelle has for her programs, she often appears as soloist on the Ampico programs herself, thus affording the people at Atlantic City an opportunity to become acquainted with her beautiful soprano voice. She is repeating the success there which she has had at various appearances in and around New York.

Haywood Studio Activities

A series of Music Hours are being held every Thursday for the private students of the Haywood Vocal Studios under the personal direction of Mr. Haywood. Every other Thursday is reserved for students only, but on the days when guests are invited, programs are given and a social hour enjoyed. On March 8, Lois Ewell, operatic soprano, was the guest of honor and on March 22 Orville Harrold, tenor, Metropolitan Opera, was the special guest.

Elly Ney to Remain in America This Summer

Elly Ney was heard in recital in Maryville, Mo., on May 8. Her program for this engagement included compositions by Bach, Beethoven, Brahms, Schubert, Chopin and Liszt. Mme. Ney will remain in America this summer, and has taken a house at Lawrence, Long Island.

Taft School Wins Glee Club Contest

Taft School won the Interpreparatory Glee Club Contest, at Town Hall, on April 21, with Andover taking second place. The prize song was Frederick Field Bullard's The Sword of Ferrara. The judges were Dr. Tertius Noble (chairman), Dr. Walter Henry Hall and Marshall Bartholomew.

It was the first event of this kind ever held, and, fathered by the University Glee Club (Arthur D. Woodruff, conductor), proved a fine beginning for so noble an undertaking. Patterned largely after the Intercollegiate Glee Clubs' Contest, the purpose is to arouse competitive singing among the boys' preparatory schools. For the initial contest there were eight schools competing—Hotchkiss, Andover, Lawrenceville, Poly Prep, Country Day, Peddie, Huntington, Taft and Loomis. Undoubtedly another year will see some of the other well known schools listed, such as Mercersburg, Blair Academy, Hill School, Newark Academy, Montclair, etc.

The names of the conductors were not given so one cannot give all the credit due. To the writer's mind Taft deserves first place, not only because of their generally good singing and the technical points naturally considered, but also because of the very fine spirit the youngsters displayed.

The program opened with a light song sung by each chorus. Then came the prize number, and finally the school song. It was noticeable how many schools lacked an original song of their own—a splendid suggestion for someone interested in offering prizes.

At the close Dr. Woodruff presented the University Glee Club in a group of three numbers—Blow, Blow Thou Wind (Parker), Briar Rose (DuBois), and Land Sighting (Grieg). Dr. Woodruff conducted with his usual skill and the effects he created were delightful.

To end with all the clubs—the stage crowded and many forced out into the hall proper—gave Kremser's arrangement of The Prayer of Thanksgiving (Old Dutch), Dr. Woodruff conducting, and, then, with the audience joining in, The Star Spangled Banner.

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JACQUES THIBAUD, the French violinist, who sailed for Europe on the S. S. Paris recently, after having filled his most successful concert tour in America. Left to right: Alfred Cortot, who sailed on the same ship; Charles Hart, Thibaud's accompanist; Mr. Thibaud, and F. C. Coppicus, his manager. (Bain News Service photo)



GIORGIO POLACCO.

A cable dispatch from Vienna to the *MUSICAL COURIER* states that Giorgio Polacco, the musical director of the Chicago Civic Opera Company, has just conducted a performance of *Aida* and one of *Die Walküre* at the Volksoper there. He won a notable success with press and public alike. Some of the criticisms compared him to the late Arthur Nikisch. It was reported that Mr. Polacco negotiated on behalf of the Chicago organization for the two operas of Erich Wolfgang Korngold, *Volante* and *Die Tote Stadt*, and also for d'Albert's *Tiefstand*, an opera which has been a favorite in Germany and Austria for the past fifteen years. Mr. Polacco is said to be the first foreign conductor to direct Wagnerian operas in a German-speaking country. (Photo by J. Lupercio)



MARIA JERITZA,

the Metropolitan Opera soprano, whose recent concert debut was a succession of triumphs, sailed for Europe on the S. S. Majestic to return next October. (Bain News Service photo)

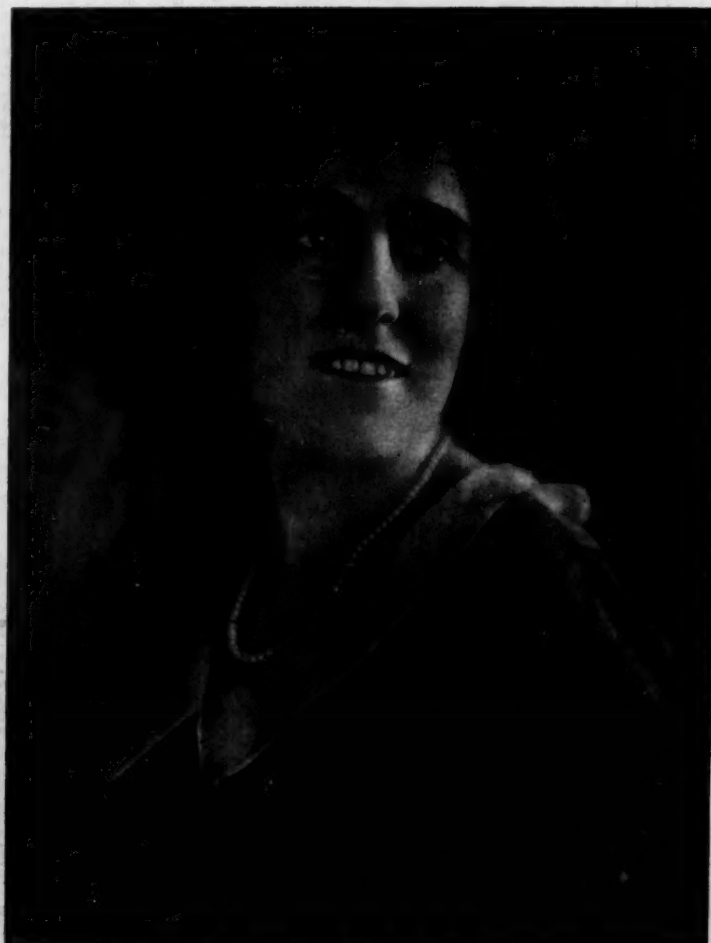


HAROLD EISENBERG.

a successful violinist and teacher, has risen to considerable prominence in the last months through his book, *The Art and Science of Violin Playing*. The present volume is one of a series of five, which the composer will introduce before he has completely finished with his ideas on the science of violin teaching. The most eminent pedagogues and artists known in this country have been unatinted in their praise of Mr. Eisenberg's contribution to violin literature.

TITO SCHIPA WELCOMED TO MONTGOMERY, ALA.,

on the historic steps of the State capital named for Jefferson Davis, the onetime president of the Southern Confederacy, by Governor W. W. Brandon of Alabama. The tenor's recent tour through the south and middle west was a succession of triumphs, and not only have the local managers applied for reappearances at the various places played, but also for other cities in their territories. His managers, Evans and Salter, state that his itinerary for next season will extend from coast to coast, and advance bookings assure an entirely filled calendar for this popular artist.



ELLEN BALLON, PIANIST,

who scored such success in New York when a child prodigy in 1907 and who repeated this success as a mature artist in February, 1921, in concert at Aeolian Hall and in January, 1921, with the New York Philharmonic, is now under the management of Harry and Arthur Culbertson of New York and Chicago. Miss Ballon will give one of her New York appearances next season at Aeolian Hall in December. (Photo by Apeda)



JEANNETTE DURNO,

the widely known pianist and one of the best known Leschetizky exponents, who has many successful appearances to her credit. As soloist with orchestras she has played under Theodore Thomas, Frederick Stock, Walter Henry Rothwell and Theodore Spiering. Miss Durno has appeared at numerous spring festivals including Ann Arbor (Mich.), Mt. Vernon (Ohio), Wichita (Kans.), etc., and before nearly every leading club in the country. Next season she will be actively engaged under the management of Harry and Arthur Culbertson, who are now booking an extensive concert tour for this prominent artist.



MARIE SUNDELIUS.

A charming new photograph of the Metropolitan Opera soprano as Sophie in *Der Rosenkavalier*. Aside from her appearance at the opera this season, Mme. Sundelius has filled many important concert engagements. (Photo © by Elzin)



ALMA SIMPSON,

the American soprano recitalist, who spent the last year touring and studying, and during her stay abroad sang twenty recitals in Italy, France and Scandinavia. She sailed recently for Porto Rico where she is to sing the first of a series of West Indian concerts for which she was engaged shortly after her success in Havana last year.



A DUNNING NORMAL CLASS.

Accompanying is a photograph of the February Normal Class in the Dunning System of Improved Music Study in Chicago, Carrie Munger Long, local normal teacher. The picture shows (left to right, upper row) Beulah Mayher, Chicago; Rose Buchmann, Clay Center, Kans.; Blanche Parker, Chicago; Dorie Jones, Mooresville, Ind.; (lower row) Maude Hart, Waverly, Ill.; Carrie Munger Long, Chicago; Effie Marine Harvey, Indianapolis, Ind. Mrs. Long has been kept busy since last May conducting monthly classes in the Dunning System. She has just enjoyed a short vacation in Florida, having returned to Chicago May 1, and is now ready for her three summer normals in June, July and August.



ALICE GENTLE

assures the world that there will be one good crop of grapes for "home consumption" when she gets through singing opera in the Pacific Northwest. This shows the singer on a day off between guest performances with the San Carlo Opera Company. (Photo by Jacobs)



RODERICK WHITE IN BERLIN.

The American violinist was snapped in the famous Tiergarten. Mr. White played at the Bechstein Saal on April 3 when he was splendidly received, giving five encores; at the Rathaus in Leipzig on April 6, where his reception was equally enthusiastic, and on April 9, he played with the Philharmonic Orchestra in Berlin, upon which occasion the large audience demanded an encore.

CHICAGO FIRM'S \$1000 AMERICAN COMPOSITION PRIZE AWARDED TO P. MARIUS PAULSEN

Judges of Balaban & Katz Contest for Best American Work Submitted Award Money to Former Marion (Ind.) Composer
—Gala Concert Given by Singverein—Amalgamated Clothing Workers Celebrate May Day—Chicago Musical College Prize Winners Announced—Other News

Chicago, May 5.—The gala charity concert given by the Chicago Singverein, under the direction of William Boeppler and the American Welfare Association for the benefit of the starving people of Germany and Austria, packed solidly the Auditorium Theater on Sunday afternoon, April 29, with music lovers assembled to hear a remarkable performance of Judas Maccabaeus. The Singverein is one of the best trained bodies of singers that has come under the notice of this reporter in many a season. The choristers read the difficult music with fine understanding and beautiful shading and their conductor showed them how to build stupendous climaxes that were as potential in tonal beauties as were the exquisite pianissimos woven here and there in the singing of the intricate score. Although the soloists were highly satisfactory, first honors for the fine performance are due incontestably to William Boeppler and his choristers. The Chicago Singverein, a fine unity of singers—each department being as efficient and the voices blending as though chosen with great care and matched in volume and beauty—gave the chorals contained in Judas Maccabaeus with such telling effect as to well deserve the frantic applause of the audience and the shouting by some German enthusiasts of words of congratulation to the modest conductor and his worthy cohorts. The soloists were Edith Allan, soprano, who delivered her solos effectively; Elsa Bloedel, billed as alto, who has a glorious true contralto voice which she uses with consummate artistry; Reynold Oeschler, an amateur singer, well known in financial circles, found the tenor role a little too heavy for his sweet but limited voice and he encompassed with great labor some of the passages written by Handel; Arthur Van Eweyk, bass, is a routined singer who always gives entire satisfaction. The orchestra was up to standard and the performance was a glorious page in the history of the Chicago Singverein.

CONCIALDI SINGS.

Eusebio Concialdi, baritone, gave a song recital at Kimball Hall, Sunday afternoon, in which he showed marked improvement over previous efforts. His program was a comprehensive one and his second group—the only one heard by this reporter—revealed the recitalist in fine condition.

The voice is voluminous, well placed and used with understanding. The young baritone had the support of Isaac Van Grove, whose piano accompaniments were a joy to the listeners and a fine help to the recitalist. A most appreciative audience was on hand.

CIVIC MUSIC ASSOCIATION FESTIVAL.

The annual festival of the Civic Music Association of Chicago was given on Sunday afternoon, April 29, at Orchestra Hall. The work of the Civic Orchestra under its musical director, Frederick Stock, and assistant conductors, Eric Delamarter and George Dasch, has been given so much space throughout the season that by stating that the young players who compose the orchestra were up to the high mark reached at previous concerts will suffice for this time. The combined children's chorus of the Association under Herbert E. Hyden sang agreeably and the concert was concluded with community singing led by Frederick W. Carberry.

BALABAN & KATZ COMPETITION.

A few months ago, to encourage American composers, Balaban & Katz offered one thousand dollars for the best composition written in America by an American. It was stipulated that a concert would be held at which the six best compositions received would be played by the orchestra and the judges would select the winner at the time. As scheduled, the competition took place on Sunday morning, April 29, and, as already published in the MUSICAL COURIER, P. Marius Paulsen, of Marion (Ind.) and more recently of Chicago was awarded the prize after due deliberation. Mr. Paulsen's Oriental Suite came very nearly being disqualified when Glenn Dillard Gunn, one of the judges, informed his colleagues that the work was not new, that it had been played for the first time in 1912 under his direction at the first of a series of American programs and it was then suggested by other judges that the work be thrown out. Others objected to this vehemently, stating that there was nothing written in the conditions of the contest that barred a composition already played from being entered. To make sure of this, W. K. Hollander, of Balaban & Katz, looked up the conditions of the contest published sometime ago and after a careful analysis it was found that Paulsen's composition had a perfect right to have been entered. Paulsen's suite is melodious, original and colorful. Second in the esteem of the judges came The Song of Chiabos by Carl Busch, which would have been given the prize had not the composition been found a little too lengthy. From a musician's standpoint, it was more deserving of the prize, as it reveals a profound musician, fine technician and a master of orchestration. Busch further showed a great liking for the master of Bayreuth, his composition lacking somewhat in originality and being reminiscent of several of Wagner's outputs.

Franz C. Bornschein, of Baltimore, whose symphonic scherzo, The Sea-God's Daughter, is a beautiful composition, but unfortunately had the disadvantage of having been played first and probably due to that reason, the votes cast in its favor were not as numerous as they would have been otherwise. The work of this Baltimore musician is well worth hearing again and like the other four winning compositions, will be heard again under the same auspices next season. The winning composition will be heard again next Sunday, under the direction of the composer, at the Chicago Theater's regular Sunday morning symphony concert. Louis Chislock, of Baltimore, had a suite descriptive of

Washington, which is hampered by the titles of the three movements, as one had to stretch his imagination to find in the music any characteristics suggested by the titles, such as for example, The Railroad Station. The work lacked the atmosphere it was supposed to reveal, and though the music set down by Mr. Chislock well deserves attention, the titles of the composition should be revised and under a new garb entered in another competition. Herman Hand, of New York, entered his Danza Infernale, a very noisy output, which, if the judges had listened to the applause of the public, would have been given first prize. The Danza Infernale is a succession of climaxes built one upon the other and probably atmospheric of Hades. To conclude, each of the five compositions made friends, each had something to recommend it and Balaban & Katz are to be highly congratulated to have sponsored the cause of American music and to be the first to offer in a moving picture theater in America a prize for the best symphonic composition by an American composer.

This review could hardly be concluded without congratulating Nathaniel Finston, conductor of the Chicago Theater Symphony Orchestra, for the splendid manner in which each composition was read, and though each member of the orchestra cannot be congratulated singly, all the members are here included in words of praise for having accomplished, after only one or two rehearsals, results such as would be expected only after many rehearsals by players of leading symphony orchestras.

MAY DAY CELEBRATION AT AUDITORIUM.

The Amalgamated Clothing Workers of America, Chicago Balaban & Katz offered one thousand dollars for the this solely for the reason that its board believes in securing talent whenever an opportunity presents itself to entertain its members, and for those entertainments the best local, national and even international artists are engaged. Generally throughout the winter months the Amalgamated Clothing Workers of America are entertained in large halls in their neighborhoods, but for the May Day celebration the vast Auditorium was secured. That every seat in the large hall was taken was no surprise to one cognizant with the membership of the Amalgamated Clothing Workers of America, which as already told is in Chicago alone over forty thousand. Indeed the doors of the Auditorium had to be closed and special policemen called to manage some of those who wanted to force an entrance after the hall was jammed to suffocation. Special words of praise are due James O'Donnell of the Chicago Civic Opera Company for the coolness with which, single handed, he pushed back hundreds of people who might have caused disturbance had they set foot in the packed hall. From the above one might believe that there was disorder at the celebration of the Chicago joint board of the Amalgamated Clothing Workers when they assembled at the Auditorium. Nothing of the kind took place. On the contrary, every one was seated promptly and the entertainment started as announced. The Amalgamated Clothing Workers are willing to pay good prices to secure good talent. This should be taken into consideration by managers as well as artists. Joseph Schwarz, the well known baritone, was paid \$1,800 for his services, and Sylvia Tell, the dancer, \$500. Then there was the expenditure for the orchestra, conducted by Alexander Zukowsky; Leon Benditzky, accompanist for Mr. Schwarz; Labell Eisen, lyric soprano, who had as accompanist Freda Dolnick, and a corps de ballet of twelve young and well trained dancers. The speaker of the day was Eugene V. Debs.

Having taken so much space with preliminaries only a few words can be given Joseph Schwarz, who made a hit with the workmen as he does with the fashionable

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audiences to whom he generally caters. Heard in the prologue from Paggiacci and the Di Provenzo il Mar aria he revealed anew his glorious voice to great advantage and had to sing the second verse of the latter song after insistent demands from his delighted hearers. The gifted singer had the good fortune of having as accompanist Leon Benditzky, one of the most popular musicians in Chicago and whose services are more and more in demand—and there is a reason. Sylvia Tell is well liked by the Amalgamated Clothing Workers, as she has performed for them on several occasions, always winning their plaudits and return engagements. Miss Tell has trained her corps de ballet well and has chosen each dancer with an eye for beauty, grace and charm. As to herself, she surpassed any of her previous efforts, looked ravishing to the eye, and to those who understand the difficult terpsichorean art her technique was nothing short of amazing, and to every one present she gave entire satisfaction, her agility, graceful stage deportment and admirable toe dancing winning her much applause. At the close of her first selection, The Dance of the Hours (Ponchielli), she was recalled many times to the stage to acknowledge the vigorous demonstration of a delighted audience. The Chicago board of the Amalgamated Clothing Workers may well be congratulated for the manner in which the entertainment was given and this office in particular will always be glad to give space to this organization that has done so much good for its members and has created among them the love for the best in music. If this were the only good thing that the Chicago board has done for its members it would be sufficient to win the approval of this office of the MUSICAL COURIER.

ESTHER HARRIS-DUA ENTERTAINS.

An enjoyable evening was had by the large gathering invited by Mr. and Mrs. A. G. Dua (Esther Harris) to their lovely home at 1838 North Park avenue, Sunday evening, April 22, in honor of Mr. and Mrs. Jacques Gordon. A musical program was presented by Gabriel Hrijanowsky,



ESTHER
HARRIS-DUA

baritone of the Russian Grand Opera Company; Alfred N. Goldman, violinist, and A. L. Shynman, who besides playing piano solos accompanied both the baritone and violinist. After the musicale a delightful luncheon was served the guests, among whom were: Mr. and Mrs. J. B. Brown and son, Mr. and Mrs. D. Stone, Mr. and Mrs. A. Muhlmann, Mr. and Mrs. Louis Victor Saar, Mr. and Mrs. Maurice Rosenfeld, Mr. and Mrs. Charles E. Watt, Mr. and Mrs. Jacques Gordon, Mr. and Mrs. Nathaniel Finston, Mrs. Ernest Jacoby and daughter Graziella, Dr. Blitzen, Abe L. Shynman, Mr. and Mrs. Karl Reckzeh, Abner G. Rosenfeld, Alfred N. Goldman, Leon Benditzky, Alexander Sebald, William O. Rapp, Bessie Birdie Kaplan, Frances Alpert, Dr. and Mrs. Joseph A. Smith, Gabriel Hrijanowsky, Max Fischel, Maurice Goldblatt, Marion Levin and Mr. and Mrs. Julius Harris.

MRS. HERMAN DEVRIES PRESENTS PUPILS.

In the Francis I. Room of the Congress Hotel last Saturday evening a large and aristocratic audience was assembled which enjoyed greatly an evening's entertainment furnished by the pupils of Mrs. Herman Devries, with the gifted vocal teacher playing piano accompaniments that were in themselves sufficient to assure a treat to the many guests. Some of Mrs. Devries' pupils are only beginners, others have been recognized by the daily as well as musical press as full-fledged artists, and at this recital the two varieties were presented. The beginners already have that style ever to be recognized in a Mrs. Devries pupil, and though timid at a first public appearance, the youngsters were as much a credit to their mentor as some of the more advanced students. Phyllis C. Holmes started the ball rolling by singing The Maiden and The Butterfly by D'Albert in a charming manner. She was succeeded on the platform by Helen Lucas, the possessor of a lovely voice who was heard agreeably in Bemberg's Il Neige and Chopin's The Maiden's Wish. Her mother, a very young woman by the way, has a voice of the same sweet texture as her daughter's but naturally of larger dimension, which showed careful training in Dr. Arne's The Lass with the Delicate Air and Max Stange's Damon. Esther Chukermann, a vivacious young lady, sang well Dessauer's Locking and Leon's Tally Ho. Jean King received much applause after her singing of MacDowell's To a Wild Rose and Denza's May Morning. Helen Derzbach, always popular, made a hit in Taubert's Frau Nachtigall and Bunge's In der Rosenlaube. Helen Weiner did herself and her teacher proud by the manner in which she rendered two Grieg songs—Mit einer Wasserlilie and From the Monte Pincio. Miss Weiner's enunciation of the German text is delightful in its purity. Libuske Bartusek Brown, a well known premiere danseuse and a ballet mistress, also has a beautiful voice to recommend her to music lovers. Beautifully gowned, she was a picture to behold and was as much admired for her graceful manner and simplicity of mien as for the beauty of her song. She sang Debussy's Chevaux de Bois and the same composer's Green, with perfect French enunciation, fine understanding, revealing, in addition, an organ, if not wide in volume at least most pleasant to the ear and of sufficient carrying power to predict for the young artist, with further vocal study, a musical career on par with her successful terpsichorean art.

Helen Freund, recognized as one of the most popular among the younger singers of this city, made a deep impression in Loewe's Canzonetta and the Nightingale song from The Marriage of Jeannette by Victor Masse. The better this auditor gets acquainted with the art of Miss Freund, the more are noticed the big strides she has made in the last few months. The voice has retained all its former beauty and has taken on volume and Miss Freund is sure of recognition in the field she has chosen for her vocation. Edith Orenstein sang a group by Schumann in telling fashion and she, too, received many well deserved plaudits. Elfriede Herz, the possessor of a true contralto voice, had the honor of closing the program, singing two songs by Brahms and one by Strauss in which she revealed herself a fine musician and a good singer. Her songs were much admired, and like the other participants, she completely won the audience. The recital once again reflected credit on Mrs. Herman Devries and on each young lady who furnished the program, and

it demonstrated to best advantage Mrs. Devries' method of singing.

ROSE LUTIGER GANNON AT NORTH SHORE FESTIVAL.

Among the concerts at which Rose Lutiger Gannon, the prominent Chicago contralto, will appear this month will be that of the Chicago North Shore Festival Association, May 28, when she will sing the contralto part in Parker's Hora Novissima.

CHICAGO MUSICAL COLLEGE'S PRIZE COMPETITION.

The annual prize competition of the Chicago Musical College took place at Orchestra Hall, Wednesday evening, May 2, before an audience that left not one seat unoccupied in the spacious hall. The judges of the final contest were Frederick Stock, Franz Kneisel, Ernest Schelling and Oscar Saenger. The talent was far superior to that heard the previous season and each student was a big credit to the school in which they are being taught.

Before reviewing at length the performances of the students a word of praise does not seem amiss for the vice-president and general manager of the college, Carl D. Kinsey, a musician and a business man who has done a great deal for music in Chicago and surrounding communities. It is incontestable due to Carl D. Kinsey that other schools in Chicago as well as private studios are today flourishing. He woke up the conservative schools of yesterday to modern ideas. He advertises broadcast the doings of his school, and other institutions of Chicago and elsewhere have followed suit. Kinsey is the originator of the master class courses which bring to Chicago, during the summer months, hundreds of students from all parts of this country, and due, in part, to him the fame of Chicago as a musical center has traveled beyond the oceans and students are found in Chicago who come here to study music from far distant lands. It is the same Kinsey who inaugurated a few years ago the giving of prizes to competitive students of his school, and it is the same Kinsey who has raised the musical standard of the Chicago Musical College. In this last achievement he has received great co-operation, first of all from Felix Borowski, the erudite president of the school, and from every teacher. Those who could not come up to the mark were dropped by the roadside and now the Chicago Musical College may well be looked upon as one of the largest and most proficient schools of music in the world.

As aforementioned, the talent heard on this occasion was of first quality. The students had the advantage, of course, of appearing with the Chicago Symphony Orchestra under the direction of Frederick Stock, who with his men gave each one excellent support. Instead of only publishing the names of each victorious pupil, it seems best for once to review the merits of each student and show the vanquished the fairness of the judges, as each verdict was absolutely just, notwithstanding the attitude of the audience in preferring on two occasions second choice to the first. The competition for a violin presented by Lyon & Healy was won by Theodora Bliedung, of Joplin (Mo.), who played most correctly; her tone is not very large, but it is pure and she rendered the first movement of the Mendelssohn-Bartholdy concerto in E minor as though she understood fully all its contents, and she seems further to have ideas of her own as to interpretation, proving herself an earnest player, of sure technique, good bowing and of perfect rhythm. Philip Kaufman, who last year won the prize, was squarely defeated by the young lady from Joplin. Kaufman played perhaps with too much assurance, for he seemed sure that the prize would be his and probably due to this he failed in his endeavor; young Kaufman gets from his violin a very large tone and he plays with much enthusiasm although he committed a few sins against true pitch and gave trouble to the orchestra in following him, as he seemed not to hear the orchestra but wanted the orchestra to listen to him. He is a very clever violinist and should in no way feel discouraged at his defeat, as, like in everything else, where there is a winner, there must be a loser and Mr. Kaufman surely, like every true American, has taken his failure with the sportsmanship that characterizes our race. Linda Sool, beautiful to look at, was a close third and gave the winner a good contest for the position; her playing was forceful and had she begun the concerto as she finished it, the results might have been reversed. Due probably to nervousness she played the few first bars off pitch, but when she got going she revealed herself a very conscientious young artist and she was much feted by the audience.

The competition for a Conover Grand piano, presented by the Cable Piano Company of Chicago, was won by Dorothy Kendrick of Dallas (Tex.). Miss Kendrick, a very fine pianist, should dispense with some of the mannerisms that somewhat marred her performance. She is what is vulgarly called a "shimmie" player and the contortions of her body very nearly cost her the prize, but her interpretation was so artistic that this redeemed her in the eyes of the judges for her poor stage deportment. Well equipped technically, her fingers responded to her most minute command and she drew from the piano a tone of beautiful

quality, and in the fortissimo passages her dynamics had the power of a man, while in the pianissimo passages her poetic interpretation made a strong impression on her listeners. Dorothy Friedlander of Chicago impressed as a fine musician, but her playing lacked force. She played the Chopin andante spianato and polonaise (the number chosen for this contest) beautifully and had the audience been given its choice, she would have won by a large majority. Melville Kalish, apparently extremely nervous, had a lapse of memory that completely put him out of the running and this was regrettable as he was going very strong at the time.

The competition for an entire musical education during the season 1923-24 was won by Zelma Smithpeter of Carrollton (Mo.). Miss Smithpeter sang the Nightingale Song from Masse's The Marriage of Jeannette and her work is here reviewed as though she were a full-fledged professional. Indeed very few coloratura sopranos of our days could have won in the same competition. This young coloratura has a voluminous voice, as sonorous in the low region as in the upper range. She sings true to pitch and her bird-like thrills are faultless. She is one of the most brilliant students ever heard at this or other undertakings of the same kind and should she enter the musical field she will find opportunities to display her talent in many communities. Handicapped as they were by such an unusual competitor, the two young men who fought for first honors did remarkably well and both were rewarded for their efforts by being given second and third prizes. Carroll Kearns, with his rich basso voice, came second, and Samuel Spencer was awarded the third prize. Kearns sang in fine style the aria from Verdi's Simon Boccanegra, Il lacerato spirito, showing the results of good training and vocal resources that, with further development, should bring success to this young man from New Castle (Pa.). Samuel Spencer, tenor, was heard in Che Gelida Manina from Puccini's Bohème, and he, too, made a fine impression. His voice is not of large dimension, but it has carrying power and further training should add to its volume. Interpretively his work was all to his credit and that of his teacher.

The last competition—that for a Mason & Hamlin grand piano, presented by the Mason & Hamlin Company of Boston—was the most closely contested, Sanford Schlusell finally being returned the winner. The choice was a happy one, as young Schlusell has made a host of friends in these surroundings. He has often played accompaniments for renowned artists and his playing of the first movement of the Scharwenka B flat minor concerto disclosed more the work of a professional than a student. He played with great assurance, fine tonal quality and exhibited a facile technique and two powerful hands, which, without pounding, brought big accents from the piano. Schlusell unfortunately is developing some mannerisms, such as the lifting in the air of his hands after a crashing chord. This he may have seen done by some great pianist but it is unbecoming in a young one. The two other contestants gave Schlusell a run for his piano, as had the judges decided on either of the three the verdict would have been a fair one. Schlusell won and his victory especially was well received, for, as said before, he is popular here and the shouts of approval showed how close the result of the contest was until Mr. Stock made the final announcement from the stage. Elsie Barge of Brookhaven (Miss.) lacked a little virility in her playing; otherwise, the Mason & Hamlin piano might have been hers, as her performance was in every other respect praiseworthy. Lloyd Brown of Iola (Kas.) gave young Schlusell the fright of his life. There was not much in their playing to differentiate the winner, except that Schlusell played like a professional and Brown like an advanced student who has seldom appeared before the public, but who, hereafter should be heard from. This review is already too long to allow analyzing further the merits of Elsie Barge and Lloyd Brown, but as a closing remark it may be said that those two young pianists were a great credit to their teacher and to the school where they have been so well trained. All the violin contestants were pupils of Leon Sametini, the winner of the voice contest from the class of Belle Forbes Cutter, and both Sanford Schlusell and Dorothy Kendrick pupils of Edward Collins, whose pupils won two pianos also last year.

It was noteworthy that the Chicago entries to the contest (Continued on page 61)

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TALK ON THE WORK OF THE COMMITTEE ON PEOPLE'S SONGS

Delivered by Kenneth S. Clark, of Community Service, New York City, Before the Music Supervisors' National Conference, Cleveland, Ohio, April 11, 1923

In one of Deems Taylor's recent Sunday music reviews in the New York World he reproduced a brief short story. It was found in a magazine published by the pupils of the Modern School at Stelton, New Jersey. The story, which was written by seven-year-old Maxie Steinberg, consists of the following:

"Once there was a man who wanted to go to the moon he climbed on top of the house and fell off and killed himself and he said I will never do that again it is too dangerous."

Our friend Deems confessed that he could think of no musical moral to append to the tale. But there is a moral in the present instance, as follows: Beware of starting any musical movement that may seem as Utopian as the improving of people's songs. It is too dangerous: Ten to one you will be misunderstood. The American people seem unable to conceive of anyone's starting a campaign for anything—it must always be *against* something. It is as if one could not build a thing without destroying something else.

The committee on people's songs grew out of the Recreation Congress at Atlantic City, which was under the auspices of Community Service and the Playground and Recreation Association of America. It was resolved "that an appeal be made to the poets and composers of America to the end that they create more songs of the people." Moreover, it was recommended that an organizing committee be appointed to start the ball rolling. The ball has been rolling to such effect that the Committee on People's Songs now consists of nearly fifty leaders in music, literature, the drama and social service, including the heads of the national organizations devoted to music.

The misapprehensions to which I have alluded caused the committee to realize the necessity for preparing at once a brief statement of its purpose. It was decided first to adopt the name Committee on People's Songs, with this supplementary statement: "Devoted to Discovering, Inspiring and Fostering Worthy Songs Which Reflect the Life and Ideals of the American People." Next, our purpose as stated in that sub-head was elaborated as follows:

1. DISCOVERING.

To search out through a widespread expression of public opinion the best existing songs that are suitable for community singing.

2. INSPIRING.

Through an aroused public opinion to impress the poets and composers of our country with their responsibility for creating songs which shall give voice to the life and ideals of the American people.

3. FOSTERING.

To enlist the support of all sympathetic forces in the wide circulation and use of songs both old and new, which win the thoughtful approval of the American people.

CODA: The purpose of song is to enrich and interpret life, both at work and at play. Songs which adequately express the varied aspects of the life of the people must therefore include not only such phases as love of country, home and fellow man, but also joy in work and zest in play.

Such is our Confession of Faith. In carrying out Article No. 1, Discovering, the committee sent a questionnaire to active leaders of community singing throughout the country. We wanted to discover which the leaders considered to be the best songs of American origin now being used in community singing. The leaders undoubtedly followed not only their own preferences but especially the desires of the people as shown by the songs which "went well." Replies have

been received from upward of fifty leaders and the composite list is here announced for the first time. The songs that received the greatest number of votes are listed in the order of votes cast for each, as follows:

| | |
|-------------------------------|--------------------------------|
| America, The Beautiful | There's a Long, Long Trail |
| ("Materna") | Home, Sweet Home |
| Old Folks at Home | Till We Meet Again |
| My Old Kentucky Home | Working on the Railroad |
| Battle Hymn of the Republic | L'il Liza Jane |
| Old Black Joe | Columbia, The Gem of the Ocean |
| America | Sweet Genevieve |
| Dixie | Goodnight, Ladies |
| Star-Spangled Banner | A Perfect Day |
| Sweet Adeline | |
| Carry Me Back to Old Virginny | |

(This list does not entirely co-incide with the list as first issued and published in the MUSICAL COURIER of April 5, page 20.—Ed.)

The question arises: Does the topic of Discovering end when we have recorded only the songs which the leaders report as already being favorites with the people? May there not remain the discovery to the people of the songs which thoughtful musicians believe *ought* to be used in community singing, irrespective of whether or not they are now sung? For instance, the members of our committee are making up a new list, retaining the songs on the above list that they favor and adding various others. In this way we may obtain a second composite list, approached from another angle. Replies that have already come in from the committee indicate that the order of votes cast by them for the various songs will be different from that in the leaders' list. For example, America, The Beautiful, drops from first place to seventh. That has a significance: The leaders voted almost unanimously for this song because they use it constantly and know its appeal. Moral: "Make good songs familiar."

It is also a vital part of the committee's plans to take a referendum to the people. We expect to have local voting contests through the newspapers. The combined list of songs resulting from all these inquiries is to be published by the papers for balloting. The individual will also be free to add to the ballot any additional favorites of his own. It will be interesting to see if the choice of songs varies in different sections of the country. At all events, this widespread inquiry should give us a fairly accurate opinion as to which are "the most beloved songs of the American people."

In carrying out Part 2 of our purpose, Inspiring, we aim

to focus public opinion upon the poets and composers of our country. Surely they will accept that challenge, for they should be impelled no less by love of country than by an inspiration to enrich our song literature. Here's hoping that they will respond to this peace-time need with the enthusiasm that they showed in wartime, when, for instance, one famous American composer said: "If I could write one song that the men would sing in the trenches I would feel that I had done the greatest thing in my life." Who knows but that, with such an aspiration, they will give us beautiful songs that will live always? We are taking practical means to interest the authors and composers. The former are being approached through the associations of poets and through poetry and other literary magazines; the latter through every avenue of musical propagation.

Now for the third main point, Fostering. Unless these songs, old and new, are actually sung by the people there is little use in discovering or inspiring them. Theodore Thomas said: "Popular music is familiar music." Let us make the best songs familiar to the public. We have high hopes of accomplishing this through the committee's widely inclusive membership.

Now for a special application of this plan to school music supervisors. Ever since the war period, when community singing established connections between the schools and the people at large, the school authorities have felt the necessity of maintaining a contact with the desirable elements of life outside the school room. For instance, many of the supervisors continue to use occasionally with the children a few of the better popular songs. All are paying much more attention to the teaching of folk songs which the children will sing after they leave school. There is the movement among the supervisors to focus upon a comparatively small list of songs which every child should know. One of the efforts of this committee will be to ascertain just what American songs might properly belong on that list. This will undoubtedly be a guide for the supervisor who may not have the opportunity to make such a broad and intensive study. Furthermore, the resulting list of songs will be widely discussed in the newspapers. The teaching of these songs, therefore, in the school room will strengthen the feeling of a real relation of the school to life, which every good teacher is seeking for her children.

Here the committee rests its case. We hope that you will give a favorable verdict on the wisdom of its efforts. We also hope that you will give your active participation. While this campaign needs clarifying discussion, it has a still greater need. That need was expressed characteristically by Victor Herbert in accepting the invitation to membership in the committee. When asked to suggest what would most help the campaign, he made a laconic reply that we may well take as our watchword. It was simply this: "ACTION!!!"

D. C., for a copy of the Copyright Law, you will probably find it of interest.

LIST OF OPERA COMPANIES.

"Can you give me the names of local or student grand opera companies in American cities. Especially any that are well organized, financed and conducted. Will appreciate names and addresses."

There is no list of the local or student opera companies. If there were one it would not be of permanent value, as most of the student companies exist only for a short time, during one season, there being constant changes in those attending the colleges or other educational institutions. There are, however, in some cities what might be called semi-professional companies, such as the Operatic Society of Philadelphia and the Washington Grand Opera Company, in whose productions the chorus is made up of amateur singers and students, who also sing some of the smaller roles.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

ABOUT CARREÑO.

"Can you give me any information as to what year it was when Carreño first appeared in this country; an approximate date will be sufficient."

Carreño made her first tour of the United States in 1863, when she was ten years old. One who heard her in Baltimore at that time writes "She was a beautiful little girl." She was introduced to the audience by her father who was her first instructor in piano. One of her program numbers was a paraphrase of The Mocking Bird by Edward Hoffman. Again in 1889 or 1890 she gave a recital at the Peabody Institute, that time playing a Mozart Fantasia. It was in 1911 or 1912 when she appeared in Washington at the National Theater.

THE COPYRIGHT LAWS.

"Kindly tell me if it is permissible to use my own orchestration for violin, piano and cello for the opera score of Madame Butterfly, by Puccini, or is it necessary that I get the orchestration from the publisher. This information will be greatly appreciated."

You cannot use your own orchestration for any copyright composition, unless you first obtain permission from the publisher. It might possibly be that a composer would object to have his music orchestrated by any outsider. He knew what he desired to express when he composed the piece and prefers his own conception of what the music means and requires. You can readily understand that if everyone could use other musicians' ideas, what a flood of compositions would be presented to the public, none of them expressing the composer's real meaning, and from which he derived no benefit for all his labor. The more popular or successful the work, the greater the flood. All the compositions of well known composers, and also of many less well known but serious workers, are thoroughly protected by copyright, which is one of the first laws of self protection, for which the United States has made ample provision. In your own case it may be that you are protecting your own compositions by the use of these very laws and would resent any infringement.

The copyright laws are made very strict in regard to infringement of a copyright: "In the case of musical, choral or orchestral composition, one hundred dollars for the first and fifty dollars for every subsequent infringing performance; in the case of other musical compositions, ten dollars for every infringing performance."

The penalty for willful infringement is a rather serious matter: "Imprisonment not exceeding one year, or by a fine of not less than one hundred or more than one thousand dollars" should deter any infringement, intentionally done.

Since 1910 the United States has been active in arranging copyright treaties with foreign countries. Hungary, Great Britain, Australia, New Zealand, France, the latter country signing the proclamation in 1918, are all members of the International Copyright Service, whose revised proclamations have been made, signed, sealed and delivered since 1910. Practically every country is included in the international service, and it would be the exception if a country did not belong to the International Copyright League.

The Copyright Law book from which the information is taken is dated 1918. It may be that there have been changes since then. If you write to the Copyright Office, Library of Congress, Washington,

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MISS GRACE O'BRIEN, Assistant Secretary

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc. (details in issue February 15)—\$1,000 for chamber composition which shall include one or more vocal parts in combination with instruments. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington avenue, New York City.

Chicago Musical College (details in issue March 8) Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Bush Conservatory (details in issue February 15)—Free scholarships for the summer school from June 27 to July 31. C. F. Jones, registrar, 839 North Dearborn street, Chicago, Ill.

Philadelphia Conservatory (details in issue March 1)—Free scholarships for the Summer Normal at Beechwood School from July 5 to August 2. P. D. Cone, Eastern Manager, Art Publication Society, 1702 Walnut street, Philadelphia, Pa.

Committee of the Stadium Concerts (details in issue March 8)—American composers, native born and naturalized, invited to submit unplayed manuscripts. Manuscripts will be received until June 1. Mrs. William Cowen, Room 712, Fisk Building, Fifty-seventh street and Broadway, New York, N. Y.

Baylor College—\$1,000 in scholarships and silver cups to winners in contests for piano, violin, voice, vocal quartet and orchestra. E. A. Schafer, Secretary, Baylor College, Belton, Texas.

American Conservatory (details in issue March 22)—Free scholarships for the summer session from June 25 to August 4. American Conservatory, 503 Kimball Hall, 300 S. Wabash avenue, Chicago, Ill.

Dudley Buck—Free competitive scholarship for the summer master classes at the University of Kansas, June 11 to July 21. H. L. Butler, Dean, School of Fine Arts, University of Kansas, Lawrence, Kans.

Chamber Music Association of Philadelphia (details in issue April 12)—\$500 for composition for string quartet. Score and parts must be in the possession of the Chamber of Music Association of Philadelphia, 1317 Pennsylvania Building, Philadelphia, Pa., not later than November 1.

Lorenz Publishing Company (details in issue April 5)—Three prizes amounting to \$325 for unpublished anthem. Contest ends July 1. Lorenz Publishing Company, 216 West Fifth street, Dayton, Ohio; 70 East Forty-fifth street, New York; 218 S. Wabash avenue, Chicago, Ill.

The Gunn School of Music and Dramatic Art, Inc.—Six scholarships for the summer master classes. The Gunn School of Music and Dramatic Art, Inc., 1254 Lake Shore Drive, Chicago.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends September 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Civic Summer Master School of Music—Free scholarships for the six weeks' session, June 25 to August 4. Secretary Civic Music Commission, Box 514, Winston-Salem, N. C.

Ithaca Conservatory of Music—About one hundred free and partial scholarships.—Ithaca Conservatory of Music, Ithaca, N. Y.

The Arts and Festivals Committee of the United Neighborhood Houses—\$100 for a community pageant. Competition closes October 1. Arts and Festivals Committee, United Neighborhood Houses of New York, 70 Fifth avenue, New York.

Otokar Sevcik—One violin scholarship for his New York class, beginning September 1. Ottokar Bartik, Metropolitan Opera House Bldg., 1425 Broadway, New York.

Alabama State Federation of Music Clubs (details in May 3 issue).—Twenty-eight scholarships in prominent schools throughout the country and with noted private teachers offered to worthy talent in the State of Alabama. Mrs. W. L. Davids, Troy, Ala.

The Society for the Publication of American (Chamber) Music.—Manuscripts should be sent under nom de plume to William B. Tuthill, Secretary, 185 Madison avenue, New York City.

Theodor Bohlmann School of Music—Contest for annual scholarship given by Mr. Bohlmann held September 19. One scholarship for six weeks' course in singing conducted by Sergei Klubansky from May 21 to June 30. Executive Director, Mrs. Jason Walker, 1156 Union Avenue, Memphis, Tenn.

Andalusia Summer School of Music—Scholarships granted to talented and deserving students. Awards are made by competition. Andalusia Summer School of Music, Mrs. T. F. Plummer, Business Manager, Andalusia, Ala.

THE MacDOWELL COLONY FUND

There is no cause in music more worthy of support

Nobody in the American musical world needs to be told what the MacDowell Colony is or what it does. It is unique—in this country or any other. It affords each summer a place where a limited few who work in the Seven Arts can go and find, at moderate rates, seclusion for creative work. And the work that has come from the colonists in the sixteen years of its existence speaks for itself.

(Mrs. MacDowell, it must be emphasized, receives no personal advantage in any way from the Colony; on the contrary, she has herself made large contributions of land and money to it).

THE COLONY IS IN IMMEDIATE NEED OF FUNDS

Its income comes from a small endowment, from the dues of the Edward MacDowell Memorial Association, from voluntary contributions and from the earnings of Mrs. Edward MacDowell, who constantly travels about giving recitals of her late husband's compositions.

This latter source of income has been cut off this season by the unfortunate accident of which Mrs. MacDowell was a victim early in January. She has been incapacitated from work ever since and in consequence

THE WORK OF THE COLONY THIS SUMMER IS ENDANGERED

At the suggestion of Joseph Regneas, a special fund was started to make up this unexpected deficit. The response has been generous, but in order to ensure the continuance in full of the Colony activities this summer

MORE MONEY IS NEEDED AT ONCE

Send your check for any amount to the MACDOWELL COLONY FUND, care of the Musical Courier. Your contribution will be acknowledged in these columns.

(Space donated by Musical Courier)

PROVIDENCE THE SCENE OF HARPISTS' CONVENTION

(Continued from page 5)

Salzedo; chorale with variations for harp and piano (Widor), Marie Miller and Carlos Salzedo; ensemble of harps in polyphonic form—La Provencale (Pierre Candille), La fille aux cheveux de lin (Claude Debussy), Marie Miller and Leona Burgess, Ruth Burnham, Eleanor Collier, Marjorie Frank, Eve Horan, Frances Keeney, Elizabeth Letchford, Adaline Messerschmitt, Dorothy Miller, Mildred Persons and Anna Russell. Harp, voice, cello—Swan Song (Saint-Saëns-Salzedo), first public performance Greta Torpadie, Carlos Salzedo, Robert Austin; harp solo—Variations on an Old Style Theme (Salzedo), Carlos Salzedo.

Mr. Salzedo conducted his ensemble with accuracy for rhythm and artistic finish, and received hearty applause. The audience demanded repetition to which Mr. Salzedo responded in his customary gracious manner and shared the honors with the performers.

Perhaps the most interesting solo number was the Widor Chorale, which Marie Miller and Mr. Salzedo performed at short notice and so perfectly. A smaller ensemble of harps under Miss Miller's direction was quite a revelation to the audience inasmuch as her students accompanied in polyphonic form.

Greta Torpadie, soprano, gave several selections, which were well received by the audience. The Swan song by Saint-Saëns, transcribed by Mr. Salzedo, received its first public performance as sung by Miss Torpadie.

The concert was broadcasted by Station WEAN, the Shepard Stores at Providence, and the convention received many telegrams of congratulations. After the concert John Shepard, Jr., was the host at an informal supper to the harpists at his broadcasting station, after which there was an informal social hour. Mrs. Reed Lawton of Worcester, Margaret Slattery of Indianapolis, and Melville Clark entertained the party with piano and vocal solos.

APRIL 23, MORNING SESSION.

As one entered the mezzanine at the Biltmore Hotel there was a beautiful display of harps of all sizes and shapes, from the Wurlitzer Company, and the Lyon & Healy Company. Between 125 and 150 harpists registered during the two days, some from Kansas, Indiana, towns in Texas, Louisiana, Canada and nearby large cities. The most important feature in the manufacture of harps seemed to be two new models by the Wurlitzer Company of good quality, workmanship and material to offer to the public at a lower price in order to bring the harp in closer contact with the music loving public. Messrs. Richards and Sevasta from the Wurlitzer Company, Dr. Johnstone from Lyon & Healy Company, and Anna Welch from the harp department of Ditson Company, New York, were in charge of the display. Much interest was taken in these several models. Frequent impromptu solos were given. Among the local well known harpists present were Van Veatchon Rogers, chairman of the Providence chapter, and Frances Calder and Marian Waterman.

The business session was opened with President Salzedo presiding. The minutes of the last convention, held April 6, 1922, at the Hotel Blackstone, Chicago, were read by George W. Wheeler, assistant secretary. Mr. Salzedo in his opening address gave a résumé of what is being done in general by schools and colleges throughout the country in their musical departments regarding the installation of harps.

Outside of the 118 members of the New York chapter, the founder's chapter at Providence, Mr. Salzedo said, is the banner chapter of the entire organization and all credit is due to the founder William Place, Jr., for the untiring interest and devotion he has given to their building of this organization. Music schools in Spain, Italy, France and England are now forming subsequent branches to the National Association of Harpists in America which in time will lead to the changing of the title to International Association of Harpists.

Further business of the morning resulted in six new directors being elected for three years as follows: Eve Horan, Mary L. Hogan, Elizabeth Letchford, Anna de Milita, Marie Miller, Salvatore De Stefano; one director,

Philip Sevasta, to fill an unexpired term of one year, and two directors George W. Wheeler and Helen Manzer, to fill unexpired terms of two years. These with the present directors, Melville Clark, Mrs. Karl Bilster, Annie Louise David, Alice Hills, Arthur Jones, Anna W. Lawrence, A. Francis Ispinto, Van Veatchon Rogers, Carlos Salzedo, Mary Warfel and Jean A. Whitten, elected the new national officers at their headquarters, 357 West 79th Street, New York, May 1 (*).

The matter of a place of meeting for the convention next year was left to the judgment of the board to be decided upon at a later date.

Mr. Rogers urged the convention to bear in mind the serious necessity of upholding the artistic attainments of the association rather than promiscuously seeking a large membership. The morning session was then adjourned after which there was an informal luncheon served in the grill room.

APRIL 23, AFTERNOON SESSION.

The afternoon session took the form of an open forum, and enthusiasm ran high. Mr. Rogers, who presided, reviewed briefly the history of the harp in its early days, citing many personal reminiscences during his early tours.

The speakers included Mr. Salzedo, Mr. Clarke and Marion Harlow of the New England Conservatory of Music. Several members of far away chapters were asked to give brief reports of what is being done in their immediate localities. Margaret M. Slattery of Indianapolis told of monthly meetings being held during the winter with artist programs, students' recitals, and valuable discussions. The chapter has been active and it is hoped the membership will be doubled during the next twelve months.

Mrs. Peck of Kansas City reported a desire to formulate a chapter and pledged her loyal support and effort in developing it so that the convention may meet there in the near future.

Anna W. Welch, of the harp department of the Charles H. Ditson Company, of New York, then gave an enjoyable rendering of the Cadenza from Lucia showing herself to be a harpist of first rank and a talented musician.

As the meeting drew to a close, stories were in order and Mr. Salzedo said he had often wondered who might have been the tuner of the 40,000 harps played by the "children" of Israel.

ANNUAL EXAMINATION.

At the close of the session Lucienne Lavaden presented herself before the jury of examinations, comprising Walter H. Butterfield as conductor, Messrs. Salzedo and Rogers as composers and Sevasta and Miss Miller as harpists, for the admittance to the professional class of harpists, which examination she passed with high honors. Miss Lavaden has the distinction of being the first harpist to pass the examination.

ANNUAL DINNER.

About 200 harpists and their friends were the guests of the Rudolph Wurlitzer and the Lyon & Healy companies in the grill room of the Biltmore Hotel for the annual dinner. President Salzedo presided, with Melville Clark, treasurer, as toastmaster.

Votes of thanks were extended to E. F. Albee for the use of the Albee Theater for the concert on Sunday evening; to John Shepard, Jr., for his delightful supper to the Chief of Police of Providence for over-ruling certain laws thereby making it possible for the shifting of scenery for a Sunday evening performance.

The speakers included William Place, Jr., the founder of the organization, who gave a brief historical sketch of the association since August 9, 1919; George W. Gardner, vice-president of the Union Trust Company; Van Veatchon Rogers, Walter H. Butterfield, Avis Charbonnel, concert pianist, of Providence, Dr. Johnstone, of the Lyon & Healy Company, Mr. Richards, of the Rudolph Wurlitzer Company, and H. L. Hunt.

Mr. Salzedo then directed the convention to offer its vote

of thanks to Lyon & Healy Company, and the Wurlitzer Company for their splendid and delightful dinner; to Mrs. William Place, Jr., to whom perhaps more than any other person the success of the present convention was due; to Greta Torpadie for her contribution to Sunday night's program, and Robert Austin, cellist, who also contributed to the event. There was also a rising vote of thanks to Alice Hills whom Mr. Salzedo credited with having done more work at the New York office during the last year—stepping in at a most critical time—than all the other officers together. The convention then adjourned.

Many of the harpists left Tuesday morning but others remained to enjoy a sight-seeing trip of historical buildings and the nearby resorts of Providence conducted by H. Nelson Street of the Providence Chamber of Commerce.

[*The board of directors of the National Association of Harpists Inc., has elected the following members as officers for one year: Carlos Salzedo, president; Van Veatchon Rogers, vice-president; Melville Clark, treasurer, and Alice Hills, Secretary.—Editor's Note.]

A. H. W.

PHILADELPHIA ORCHESTRA CLOSURES MERITORIOUS SEASON

German Opera Company Completes Ring Cycle

Philadelphia, Pa., May 1.—The Philadelphia Orchestra under its eminent conductor, Leopold Stokowski, closed a successful season with the twenty-sixth pair of concerts, April 27 and 28. The program was selected by votes of the subscribers and included Beethoven's fifth symphony; the overture and Venusberg Music from Tannhäuser, in the Paris version, and Tchaikowsky's 1812 overture. It was an excellent program, well played and applauded to the echo by the enthusiastic audience. Dr. Stokowski, after repeated recalls, spoke a few words of farewell for this season, expressing his hopes for the next. He also conducted the orchestra at a performance at the Stanley Theater, April 25, when it repeated the popular Wagner program rendered at the regular concerts a few weeks ago. The house was crowded and the papers report that 10,000 people were turned away.

GERMAN OPERA COMPANY.

The German Opera Company completed the Ring cycle, on April 23 and 24, with Siegfried and Götterdämmerung. Eduard Knoch conducted. M. M. C.

Zerffi Studio Recital

A delightful recital was given by four pupils of William A. C. Zerffi at his residence studio on Friday evening, April 27. Each pupil sang two groups of songs, revealing excellent vocal technic.

John Merkyl, who recently scored success in Our Nell, is the possessor of a beautiful and well trained baritone voice and interpreted his numbers with deep artistic insight. Sara Mendelsohn displayed a soprano voice of lovely quality, warmth and richness of tone as well as power. Doris Lawson, mezzo-soprano, presented her songs in a charming manner; she has a naturally good voice and her careful training will undoubtedly insure every promise of a successful career. Roscoe Leonard has a tenor voice of great volume which he uses with intelligence and excellent control. Those who attended commented especially upon the freedom of tone production and clear diction which all the singers possessed.

The singers were accompanied by Ethel Pfeifer, whose musicianly playing added materially to the success of the performance.

Winners of Dixie District Contest Announced

The Dixie District Contest for young artists was held in Birmingham, Ala., on April 23. Young musicians from several States competed. The winners were Lester Cohn, violin (pupil of Josef Chadek, Chattanooga Conservatory of Music), and Lois Spencer, piano (pupil of Roy Lamont Smith, of the Chattanooga Conservatory of Music). These young artists will play in the national contest to be held during the biennial of the Federation of Music Clubs in Asheville, N. C., in June.



Photo Wm. Mills & Son.

SOME DELEGATES TO THE THIRD ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF HARPISTS

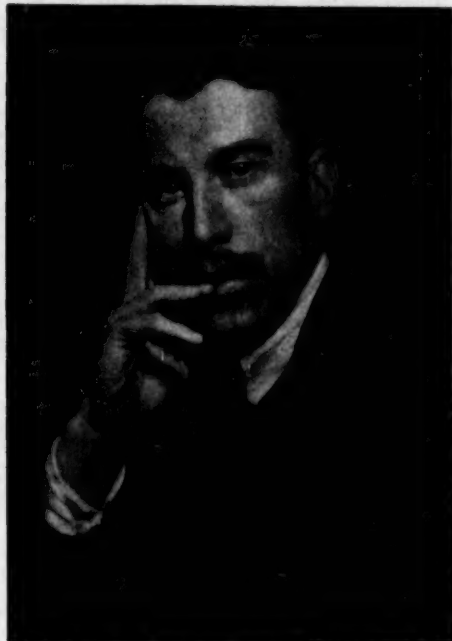
held in Providence, R. I., April 22, 23, 24. The three gentlemen in the first row are (left to right) William Place, Jr., founder of the association; Carlos Salzedo, president, and Van Veatchon Rogers, president of the Providence chapter. At Mr. Salzedo's left is Greta Torpadie, soprano, who appeared as soloist at the convention concert. Others in the group are Lucienne Lavaden, Marjorie Frank, Eugenia Smith (age eleven), Mabelle Chappel (age ten), Hazel Priest (age eleven), Mildred Godfrey, Marie Miller, Ruth Burnham, Nellie M. Zimmer, Mrs. William Place, Jr., Margaret M. Slattery, Emily Angell and Arthemise Cameron.

Arthur Bliss, American, Back "Home"

How many people know that Arthur Bliss, the well known "bad boy" among British composers, is not British at all, but American? True, according to the books he was born in London (1891) and, like half of all self-respecting Britishers, went to Rugby and Cambridge. And, what is more important from the musical point of view, he studied with Stanford at the Royal College of Music. That is being about as British as you can be, to be sure. Also he fought the war in the British army, was wounded and gassed and recovered in a British hospital.

And yet he is American. His parents were born and bred in America. In the life of the elder Mr. Bliss, an American business man, the years during which Arthur grew up are merely a British episode, and now that he has finished with it the family is coming back to live in California, where the sun shines somewhat more frequently than in London, after all. And Arthur Bliss is going to be a real American, and presumably forget that he was ever a Britisher at all!

I was curious to know how it feels to go "back" to your own country without ever having been there at all—a



ARTHUR BLISS

Lewis Carroll sort of a stunt—and I found Arthur Bliss awfully excited about it. But not the political aspect of it, for like most musicians he is exasperatingly unpolitical. The whole thing he simply looks upon as a most exhilarating experience. He can't wait until he gets there. From all he's heard, America must be most fearfully exciting, simply topping! [He is here now and does find it decidedly exciting.—Editor.]

"And musically?" I asked, "do you think America will have much use for you young radicals?"

"Yes. I do not believe the reports that America has no use for contemporary music. A country that is so far-sighted in matters scientific and engineering surely does not wish to dwell always in the eighteenth and nineteenth centuries musically."

As an aside, let me remark that of the two evils Mr. Bliss probably prefers the eighteenth century as the lesser. For sentiment—or sentimentality—of the old-fashioned kind he has little use. America need expect no heart songs from Arthur Bliss.

What it may expect, however, is a series of works as original in color and instrumental combination as they are vivid and incisive in their ideas. Bliss is regarded as a radi-

cal, and it is true that he is considerably closer to Stravinsky than to his teacher, Stanford, but for all that he does not despise melody, and his melody is more coherent in the accepted sense than that of the Schönbergians. And it is rhythmical, which makes it "go," much as Bartok's music always "goes," even when it is harmonically very—well, complicated. And Bliss' harmony has the advantage of transparency, clarity, just as his orchestration lays stress on pure colors instead of nondescript mixtures. His music is never turgid, always open, lucid, emphatic, like his whole personality.

He has as little to do with the French impressionists as with the German romanticists. His whole "tempo" is against either. He has been very aptly called an Allegro con fuoco person. (Which, by the way, would seem to predestine him for an American career!) All of which does not, however, prevent his music from being dramatic when it wants to be, as he proves in his very first opus, *Madam Noy*—a "witchery song" with a background of gruesome realism—and in the music to Shakespeare's *Tempest*, used in a London production some years ago. His principal works to date, however, are two for chamber music combinations, namely *Rout* and the *Conversations*, and two for orchestra, the *Mélée fantasque* and the *Color Symphony*, about which there has appeared an article in these columns before.

If, indeed, Arthur Bliss has an object in going to America—aside from the exciting experience of getting acquainted with his own country—it is to get these larger symphonic works performed by "some of your wonderful orchestras over there," as he expressed it. "And," he added, "I'd like to conduct them myself," if possible. "Every one of my works thus far I have produced myself at its first performance." And indeed it is difficult to imagine Arthur Bliss, while a work of his is being played, sitting quietly by and doing nothing. . . . For, like his music, he is all "go." "And then I am anxious to help, in a small way," he continued, "to explode an old prejudice. I am afraid that America, like England until very recently, still feels that music, if it is worth anything, must come from one of the countries that have the reputation of being the musical ones. Well some of the most vital music in the world today it springs from a country that has always had a bad name and the reputation of being unmusical—England. That is what I want to drive home in America. And, if that is so, why on earth should not America produce some of this most vital music, too?"

"Perhaps it has," I ventured.

"Indeed, perhaps it has!"

Did I not say that Arthur Bliss was in reality an American? But that, dear reader, was not in his mind just then. When these lines appear, however, nothing but America will be in his mind, for he will have landed in New York. C. S.

Roquefort Cheese Thomson's Fishing Bait

César Thomson, the famous European virtuoso, who is coming to the Ithaca Conservatory of Music, Ithaca, N. Y., in September as master teacher of violin, has in common with many Americans one leading pastime, fishing. That is



CESAR THOMSON

his favorite outdoor sport. The accompanying picture shows the artist fishing from his garden-wall at Lake Cerisco, Lugano, Switzerland. The scene is not unlike that of many of our northern fresh water lakes, hidden away among the mountains, but the one great difference between César Thomson's fishing technic and ours is that instead of digging bait he finds that the best results are obtained from using Roquefort cheese. Are you in doubt? M. Thomson says: "This is true."

There may be something especially delectable to fish in Lake Cerisco in this unusual tid-bit offered with great caution and unerring skill by the famous virtuoso, shown standing silhouetted against the majestic Alps. Judging from the quiet serenity of the scene the fish must be nibbling the cheese with satisfactory results or else the thoughts of the skilful fisherman are of other things; perhaps in far away America where many students are eagerly awaiting his arrival in the late summer.

It is peculiarly fitting that César Thomson should come to Ithaca where nature has been unusually generous in furnishing many good streams and lakes for fishing, not to mention that here may be obtained plenty of Roquefort cheese. F. W.

Mary Mellish Sings at Oberlin College

Mary Mellish, soprano, was a member of the quartet consisting of Nevada Van der Veer, Judson House and Fred Patton, who sang the *Beatitudes* (César Franck) at Oberlin College on May 5. Miss Mellish was called upon at short notice to substitute for the soprano, who was unable to appear owing to illness.



ROSA RAISA

Writes as follows
concerning the

Mason & Hamlin PIANO

Mason & Hamlin Co.
Gentlemen:

The Mason & Hamlin Piano is without doubt absolutely the most perfect piano that I have ever known. It is equally ideal in presenting the delicate charm of Mozart or the most taxing compositions of the modern writers.

(Signed) Rosa Raisa

The Fairies

by "Puck" Melod Wood Hill

Voice Allegro

Piano Allegro

The fairies have now or a

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FOREIGN NEWS IN BRIEF

WIESBADEN THEATER DESTROYED BY FIRE.

Berlin, March 10.—The Wiesbaden State Theater, formerly supported by the Kaiser, and one of the finest in Germany, burned to the ground within an hour last night. About fifteen minutes after the conclusion of a performance of *Rienzi* fire broke out, preceded by a loud explosion the cause of which is supposed to have been a short circuit. About twenty minutes after the fire started the dome of the theater crashed down through the auditorium. Citizens assisted the firemen in trying to save some of the properties but with no success. Assistance from Mainz could not be had owing to the telephone and telegraph service having been suspended by the French. The theater was opened in 1894 and had a seating capacity of about fourteen hundred. A. Q.

REVELRY IN THE SACRED PRECINCTS OF THE LAW.

London, March 18.—The Hall of the Inner Temple, the seventeenth century banquet hall of innumerable London lawyers, was the scene of a revival last week by the Arne Society, after nearly a hundred years, of Dr. Arne's music to Milton's *Masque of Comus*. The performance was admirably suited to the wonderful old hall and was entirely successful. G. C.

ANTON BENNEWITZ CELEBRATES NINETIETH BIRTHDAY.

Prague, March 26.—Anton Bennewitz, nestor of the violin world, is ninety years old today. He began teaching in the Prague Conservatory in 1866, and in 1882 was made director of the institution which position he held until 1902 when he retired. He numbered among his many pupils some of the most famous violinists in the world, including Franz Ondricek, Oskar Nedbal and Ottakar Sevcik. The latter dedicated his famous work on violin technique to his master, Bennewitz. M. U.

DRESDEN HEARS PFITZNER'S NEW CONCERTO.

Dresden, March 22.—The first performance anywhere of Hans Pfitzner's new piano concerto in E flat major, op. 31, has taken place here with Walter Giesecking as soloist under the inspired direction of Fritz Busch, to whom the work is dedicated. Giesecking gave the piece a marvellously subjective reading, and a finer revelation of the composer's intentions can hardly be imagined.

Strictly speaking, the new work is not a concerto in the traditional sense of the word but rather an orchestral fantasy with piano. The piano has a great deal to say, however, especially when a pianistic genius of Giesecking's rank is the medium through which it speaks. The ensemble of orchestra and soloist was glorious. The second movement in slow tempo and the preceding scherzo met with immediate response, while the first and last movements (especially the first) are true samples of Pfitzner's own innermost personality resembling, in this respect, his Romantic Cantata and Palestrina by their depth and sombre mood and the length to which they are drawn out. The contrapuntal skill revealed in the final movement will delight a connoisseur. Both Giesecking and Busch were tendered an ovation at the close of the performance. A. I.

UNACCOMPANIED CHORAL SINGING FESTIVAL IN LONDON.

London, April 10.—The first public performance of a new unaccompanied Mass in G minor by Dr. Ralph Vaughan Williams was given at the Queen's Hall last week by an enterprising, north-country choir from Wolverhampton. The Mass is on the lines of early English church music and is a revelation of sheer beauty. Another large scale unaccompanied choral work by Granville Bantock was a masterpiece of intricacies, adequately overcome. Throughout, the choir sang with rare assurance and skill, the tone and attack were uniformly good, and reflected great praise on their conductor, Joseph Lewis. Ursula Greville, newly returned from America, sang the soprano solos in the Mass and other new works by Vaughan Williams, Maurice Besly, and others, with her customary finish and artistry. G. C.

SIR THOMAS BEECHAM RETURNS TO LONDON AFTER THREE YEARS.

London, April 9.—After an absence of over three years, Sir Thomas Beecham conducted yesterday the combined forces of the London Symphony Orchestra and the Royal Albert Hall Orchestra. Under his very able guidance the two orchestras became one perfectly blended whole; as ever, Sir Thomas' readings were glowing, polished, articulate and entirely successful. The program included Strauss' *Ein Heldenleben*

and the *Intermezzo* from *Delius' Village Romeo and Juliet*; the soloist, Dame Clara Butt, included Beethoven's *Creation's Hymn*. The audience was large and enthusiastic. G. C.

HAMBURG HEARS PREMIERE OF OPERA JUDITH.

Hamburg, March 31.—The first performance of the opera *Judith*, music by Max Ettinger to the text of Friederich Hebbel, had a great popular success. Musicians and critics, however, were not so strongly impressed by the work. Ettinger seeks to follow the text in its archaic style but had little success owing to his too modest technique and rather primitive equipment. The work, which was ably conducted by Werner Wolff, will most likely disappear from the repertory after a few more performances. A. S.

QUEEN MARIE OF ROUMANIA WRITES LIBRETTO.

Berlin, April 3.—Queen Marie has just finished a libretto for a romantic operetta on a Roumanian subject. The book, for which a title has not yet been decided upon, has been given to Oskar Nedbal, the Czech composer, for a musical setting. A. Q.

FURTWÄNGLER AGAIN SOUGHT FOR STAATSOOPER CONCERTS.

Berlin, March 31.—Since Prof. Hermann Abendroth, who temporarily succeeded Furtwängler as conductor of the Staatsoper orchestra concerts, has failed to win the favor of the Berlin critics, the Minister of Culture has made an effort to acquire Furtwängler again. Since he is already under a five-year contract with both the Leipzig Gewandhaus and the Berlin Philharmonic orchestras and since public opinion is against his holding two such important positions at the same time in Berlin, the question of who will become conductor of the Staatsoper concerts is still unsolved. C. S.

RUDOLPH POLK PLEASES BRESLAU.

Breslau, March 27.—Among the American artists who visited Breslau after their successful concerts at Berlin, Rudolf Polk, the excellent violinist, has made the biggest hit here. He gave two concerts, the first one with the Breslau Orchester-Verein, Dr. Georg Dohrn conducting, and the second with Waldemar Liachowsky as piano partner. The programs have been varied and apt to show the finished technique of the artist, who is the best pupil of Henri Marteau and his versatility as interpreter of the classics as well as the modern school. Both

concerts were given before packed halls—the first one in the large concert hall, the second in the chamber music hall. Polk will return here after his visit to Paris. H. M.

GOETHE OPERA FAILS IN LEIPSCIG.

Leipzig, March 28.—The first performance of Goethe's comedy *Die Mitschuldigen*, as an opera composed by Mary Wurm, has just been given in the Leipzig Staat Theater. Although Goethe's text offers much opportunity to a composer, they were, unfortunately, not taken advantage of in this instance, with the result that the work of Germany's greatest poet was jeered by the audience. In justice to Mary Wurm, however, it must be said that the rejection was due, in a measure, to the poor performance which was beneath all criticism. Dr. A.

RUDOLPH POLK IMPRESSES HAMBURG.

In his second concert, Rudolf Polk, the rising American violinist, scored another success. Of all the foreign artists who have appeared here recently, he is undoubtedly the most promising. A. S.

AUSTRO-GERMAN RELIEF FUND LIST INCREASES.

Berlin, March 28.—Prof. Wilhelm Klatte, chairman of the distributing committee of the Austro-German Musicians' Relief Fund, announces the following additions to the German committee: Dr. Karl Muck, Hamburg; Wilhelm Kes, Coblenz, and Ferdinand Loewe, Vienna. A. Q.

GRANDNIECE OF SCHUBERT A CONCERT SINGER.

Vienna, March 26.—Fernanda Schubert, a grandniece of Franz Schubert, made her debut as a concert singer here last night with a song recital composed entirely of Schubert songs. P. B.

NEW GIOVANETTI OPERA.

Rome, March 26.—Petrone, a new opera by Giovanetti, won a success d'estime at Costanzi. The composer hails from Lucca. His compatriots are said to have raised a fund of 150,000 lire in order to have Mme. Carelli give the opera at the Costanzi. The music seems unoriginal with reminiscences—specially of Puccini—all too frequent. S.

FIRST OPERA IN WALES.

Cardiff, March 26.—From April 9 to 14 the British National Opera Company has arranged a Grand Opera Festival at the Empire Theater, Cardiff. This is the first visit of this company to Wales and every effort is being made to make the week a success. O. P. J.

GRAND RAPIDS NOTES

Frances Morton Crume presented Pearl Moran, contralto, in recital in the St. Cecilia Building, on April 5. Miss Moran, who has just returned from a two years' concert tour, has a lovely voice and sang her difficult program with ease and musical understanding. She was assisted by Charlotte Coats, pianist.

Reese Veatch, baritone, gave an enjoyable program of modern French songs before the Alliance Francaise of Grand Rapids, April 13. He was assisted by Mrs. John S. Morton, who gave a short talk in French about the composers and poets featured.

At St. Mark's Pro-Cathedral was performed, on April 1, Rossini's *Stabat Mater*, the solo parts being sung by Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, contralto; Andrew Sessink, tenor, and Abram Hazenbarg, bass.

The Grand Rapids League Glee Club gave a concert in Central High School auditorium. Beside chorus and quartet numbers two baritone solos were sung by Reese Veatch, who directs the organization, and several violin numbers were played by Arthur Ritzema. Helen Baker Rowe accompanied Mr. Veatch, and Robert Ritzema accompanied the violin and chorus numbers.

The Calvin College Glee Club, led by Mr. Veatch, gave a concert on April 5 in Central High School auditorium. A feature of the program was a group of Dutch songs sung by the club. Hila Vandenbosch was the accompanist. The Glee Club recently returned from concerts given in Chicago, Englewood and Roseland, Ill.

The University of Michigan concert band of fifty-six pieces was heard in the Armory on April 11.

John S. Matthews' cantata, *The Way, The Truth, and the Life*, was given in Grace Episcopal Church, the soloists being Eric Oscar Teng, tenor; Griffith Owen, baritone; Mrs. M. Merton Lovelace, soprano, and Mrs. L. A. Stebbins, contralto.

The South German Male Chorus of twelve voices, Heinz Froehlich, director, returned to give a second concert in the St. Cecilia.

The Welsh Dinevor Singers gave a program in Trinity Community Church, April 5. The soloists were Jeannette Christine, soprano, and Gwilym Jones, baritone.

The Grand Rapids Orchestral Association has just been formed for the purpose of bringing available orchestras to the city next winter. The first concert, to be given by the Cleveland Symphony Orchestra, will take place on October 25, and the second, by the Detroit Symphony Orchestra, on November 28. Others to appear will be the Minneapolis and Eastern orchestras, which may be en tour in this vicinity. All of the prominent musical interests of the city are co-operating, the officers of the new organization being Benjamin P. Merrick, president; Mrs. H. Monroe Dunham, president of the Mary Free Bed Guild, vice-president; Clay H. Hollister, treasurer; Morris J. White, president of the Master Artists' Course, secretary and manager, and John W. Beattie, head of the Public School Music Department; R. C. Butterfield, president of the Schubert Club; J. Francis Campbell, its conductor, and Mrs. F. Dunbar Robertson, president of the St. Cecilia Society, directors. H. B. R.

Lovettes in Unique Program

Eva Whitford Lovette, mezzo-soprano and vocal teacher, and T. S. Lovette, Welsh pianist and pedagogue, assisted by artist-students and the Lovette Choral Club, gave a unique program at the Sixteenth Baptist Church recently, before a large and appreciative audience. It was unique in the fact that two artist-teachers appeared on the same program with their pupils. Mr. Lovette opened the program with a brilliant performance of the Vivaldi concerto, which, to quote from the *Washington Evening Star*, "he played with great color and sparkling technique. The audience demanding more, he gave a charming rendition of the Chopin prelude in D flat major with a delightful singing tone and artistic finish." Mrs. Lovette's three groups included works by Pergolesi, Tchaikowsky, Brahms, Minetti, William Stickles, David Guion and a group of Lovette compositions. To quote again from the *Star*: "Mrs. Lovette is distinctly dramatic, but versatile, and a great charm of her singing is her splendid enunciation and diction in whatever language she is singing. The *Close of Day*, one of her husband's compositions, was especially effective, a monologue, in which the varying tone color made the song." Gladys Hillyer played Saint-Saens' *Etude en Forme de Valse*, with especially skillful fingers, and Mary Ruth Matthews gave an excellent performance of Liszt's *Fifteenth Rhapsody*. A delightful feature of the program was the excellent little chorus of young women, who sang under Dr. Lovette's direction, "with precision, fine shading and perfect enunciation, the audience losing not a word of their songs. Zelma Brown played delightful accompaniments." D. G.

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ACROSS THE COUNTRY

Athens, Ohio, May 1.—There have been many interesting musical activities as part of the campus life of Ohio University. The Ohio University Choral Society, whose director is Clarence Cramer Robinson, presented the Death of Minnehaha (Coleridge-Taylor) assisted by Alice Stevenson, soprano; Sara Long, contralto; Donald V. Bauder, tenor, and Robert Soule, bass. An effective rendition pleased the large audience. Another number of the Sunday afternoon series was a recital by Joy Cutler, soprano, assisted by Frances Ruggles Hizey, accompanist. An interesting program which featured Russian and French songs and contained a generous group of modern American compositions was given.

An interesting feature of this series was a two-piano recital presented by Mary Theodora Noss and Frances Ruggles Hizey. The program included Chopin's B flat minor sonata, Chabrier's Spanish Rhapsody and Debussy's Petite Suite. Other interesting numbers completed the list which gave the many listeners an interesting afternoon. A recent program was given by Margaret A. Benedict, soprano, and Siouhee Arpee, pianist, with Mrs. Clarence C. Robinson accompanying. Selections of particular interest were two Norwegian songs and a Colonial song by Percy Grainger. The pianist acquitted herself creditably in numbers by Chopin and Schumann.

Students of the School of Music appeared in recital early in the spring. They were Adrienne Althar, Mary Milligan, Isabel Scherratt, Nadine Seibert, Ruth Marshall and Emelyn Close, sopranos; Christian Dailey, Helen Foot, Irene Witham, Claire McGibbon and Clarence Tocus, pianist, and Genevieve Jones, Lois Cecil and Cloyd Cooke, violinist.

The Founder's Day Recital was given by Helen Hedden, contralto; Frances Ruggles Hizey, pianist, and John Newman Hizey, violinist, all members of the conservatory faculty. The program included numbers by James H. Rogers, Handel, Hahn, Thomas, Randegeger, Gardner, Sarasate, Homer Norris and Landon Ronald. An interesting novelty was the sonata for violin and piano by Oskar Nedbal.

Birmingham, Ala., April 24.—The last community concert of the season was given at the Lyric Theater Sunday afternoon. The soloists were Mrs. Giles McQueen (who sang One Fine Day from Madam Butterfly) and Owen Gillespie, tenor, who was heard in several selections.

Pupils of Mrs. Manly Moore were heard in two recitals during the week at Cable Hall. On each occasion attractive programs were rendered.

Bernard Olshansky, baritone; Josey Martin, pianist, and Agnes Pringle, violinist, appeared in two concerts under the auspices of the Frances Willard Union in Cable Hall. These artists were the recipients of enthusiastic applause on both occasions.

The appearance of the University of Alabama Glee Club, Tom Garner, director, was a social and musical event. The boys revealed good voices and definite training. A feature of the program was the singing of the prize song, Message of the Mountain, words composed by a Birmingham woman, Eleanor Johnston Sykes, and music by William Deel, municipal director of music of Greenwood, Miss. The prize was awarded this song by the contest judges of the Stone Mountain Memorial Association in a competition recently held. The glee club gave it a spirited rendition.

A quartet of artists from Chattanooga, Tenn., appeared in concert before members of the Birmingham Music Study Club and guests rendering an artistic program that was cordially received by the large audience. The artists participating were Hugh Ridout, pianist; Eloise Baylor, dramatic soprano; Dorothy Philips, cellist, and Lester Cohn, violinist. This was under the auspices of the Matinee Committee of the local music club in exchange for a concert recently given in Chattanooga by Birmingham musicians.

The Sixteenth Street Negro Baptist Church celebrated the semi-centennial of its founding with a jubilee. The singing of the choir of this church was a marked feature of the celebration as it bears the reputation of being one of the finest Negro choirs in the country. Fine tonal effects characterized all of the choruses, especially Swing Low, Sweet Chariot, Standin' in the Need of Prayer, Roll, Jordan, Roll and other favorites. A deep bass voice rendered Old Black Joe with echo effects by the chorus. A soprano soloist revealed a voice of remarkable quality, fullness and range.

The Dixie District Contest for young artists was held in this city on April 23, young musicians from several States competing. The winners will appear in the national contest to be held at Asheville during the biennial. Winners were Lester Cohn, violin, and Lois Spencer, piano, of the Chattanooga Conservatory of Music.

Boston, Mass.—(See letter on another page).

Cedar Rapids, Ia., April 24.—Mabel Garrison gave the final recital of the College and Community Concert Course to a capacity audience.

The Chicago String Quartet appeared at the First Presbyterian Church, April 2, in a chamber music recital. Mischa Elman's violin recital was at the Majestic Theater April 4.

The important events for this community were the initial performance of the Cedar Rapids Symphony Orchestra, April 13, and the Cedar Rapids Choral Society's performance, April 19, of Gaul's Holy City, the accompaniment by the Symphony Orchestra. The professional soloists in the oratorio were former residents of Cedar Rapids. Standing room was in demand for both of these concerts.

The annual Music Festival dates for this year are May 7 and 8.

A large gathering of friends of Mr. and Mrs. Ernest A. Leo met at the Montrose Hotel to honor Mr. Leo, who for two generations has been a builder of spiritual things in Cedar Rapids. As a teacher and composer of music Mr. Leo has added to the life of the community, contributing the genius of his personality generously to the cause of the best in music and other phases of municipal life. A formal dinner was enjoyed with Alice Inskeep as toast mistress. One minute toasts which paid tribute to Mr. Leo's accomplishments were given by many of those present. At the conclusion Miss Inskeep presented a silver loving cup containing a generous offering in gold.

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Charleston, S. C., April 25.—For the past eight weeks musical events have crowded upon each other in unprecedented fashion. Sigrid Onegin and Ernest Hutcherson were heard under the auspices of the Musical Art Club.

As usual the Charleston Musical Society presented a brilliant array of artists: Rachmaninoff, Graveure, the Flonzaleys, Samaroff and Morini.

Maud Winthrop Gibbon, manager of the Charleston Musical Society, made her first independent bookings, bringing Heifetz and Ruth St. Denis, Ted Shawn and Company. The latter were the first great dancers brought to Charleston and drew a packed and enthusiastic house.

A young violinist, William Thomas Truesdale, of Columbia, S. C., made his initial appearance with the Crescendo Club. Truesdale, like all Sevcik pupils, has excellent technique. With his evident seriousness of purpose and further study he will doubtless mature and be heard from.

In November an orchestra was formed from the boys and girls of the Public Schools, with Maud Winthrop Gibbon as the temporary conductor. The personnel now numbers forty and the orchestra made its debut at the final Concert Intime of the Charleston Musical Society, playing the gavotte from Gluck's Iphigenie en Aulide and the menuetto from the Haydn Symphonie Militaire. This was accomplished in but fifteen rehearsals of an hour each. No member of the orchestra was permitted to take the music home for practice; it was done entirely by sight reading. Only one member of the orchestra had had any previous experience whatever in ensemble work and the ages of the members range from eight to sixteen.

Beatrice Harrison, an exceptionally fine pianist, gave a program of rare excellence and charm. A flawless technique, combined with temperament and musical taste, gave the audience an evening of unalloyed pleasure which will not soon be forgotten.

M. W. G.

Chicago, Ill.—(See letter on another page).

Cincinnati, Ohio—(See letter on another page).

Cleveland, Ohio, April 21.—The Cleveland Institute of Music held its monthly student recital recently. At the informal reception following the recital, Marie Lelsy and Ann Corrett acted as hostesses assisted by Annabel Hess, Augusta Berkowitz, Anna Tilles and Alice Milchener, students at the Institute. The program was presented by Carrol Williams, Louise Moon and Mary La Pick, pianists; Minnie Lipner, Clarabelle Johnson and Margaret Colton, vocalists, and Renee Blkowsky, violinist.

The concerts delayed because of the long illness of Mr. Lifschew, viola player, are being given by the Cleveland String Quartet and are of unusual interest. The last one took place in the Hollinden ballroom instead of the Women's City Club, because the Club's hall was so damaged by fire that it could not be used. Ernest Schelling, assisting artist, added materially to the interest of the program, which was entirely made up of classics—a rather unusual procedure. As a rule there are featured the modern compositions which the quartet do so well. The Schubert D minor quartet was played just as the composer himself must have wished it played. Beethoven's D major quartet began and Schumann's

quintet closed the program. Mr. Schelling displayed all the virtuosity to which his admirers are accustomed.

M. E. P.

Dallas, Tex., April 26.—The St. Louis Orchestra, under the direction of Rudolph Ganz, appeared in matinee and evening concerts. At the afternoon concert, which was arranged for children, there were approximately 4,000 boys and girls in the audience. All of the music played with the exception of one selection was familiar to the school children, as the children here receive such thorough courses in musical appreciation. The enthusiasm over the numbers given by the orchestra was unrestrained and at the close of the program many children shook hands with Conductor Ganz. The afternoon program included overture to Mignon (Beethoven), second movement from Beethoven symphony No. 5, prelude to third act of Lohengrin (Wagner), Meditation from Thais (soloist M. Gusikoff), The Swan (solo by Max Steindel), Dance Macabre (Saint-Saens), Shepherd's Hey and Irish Tune (Grainger) and March Slav (Tchaikowsky).

At the evening program Carolina Lazzari was the soloist and once more delighted a Dallas audience in her third appearance here in as many years. Her numbers were Love, Lend Me Thy Might (from Samson and Delilah) and several encores. The orchestra gave the Beethoven Leonore overture, the prelude to the Meistersinger (Wagner) and the Rhapsody Espana by Chabrier. The remainder of the program was given by the Dallas Male Chorus which brought the orchestra to the city. Paul Van Katwijk, conductor of the chorus, played the Schumann piano concerto in A minor with the orchestra and the chorus sang Lochinvar (Hammond) in which Luther Jones was the soloist.

The final musical event of the MacDonald-Mason series was the presentation of Mme. Schumann Heink at the Fair Park Coliseum, April 5. Approximately 2,000 people heard the recital and were thrilled as always by the art of the great contralto. Florence Hardeman, violinist, gave two groups, delighting with her artistic renditions of several familiar violin compositions. Katherine Hoffman played the accompaniments for both of the artists.

In its third concert of the year, April 6, the Dallas Orchestra, under Conductor Walter Fried, again gave a splendid program, well played. The numbers were the overture to Don Juan, Beethoven symphony No. 1, Hymn to Brahma (Halvorsen), Dreams (Wagner), Valse from Sleeping Beauty (Tchaikowsky), two numbers from the Suite Le Roman Pierrot et Pierrette and the scenes from an Imaginary Ballet by Coleridge-Taylor. Mrs. Albert Smith, one of Dallas' popular sopranos, sang the Pace, Pace Mio Dio, from La Forza Del Destino by Verdi.

The Palace Orchestra, under the leadership of Don Albert in the Sunday afternoon concerts of the past few

(Continued on page 54)

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TALES OF HOFFMANN AT WADLEIGH HIGH SCHOOL.

The Grand Opera Society of New York, Zilpha Barnes Wood, director, gave Tales of Hoffmann at Wadleigh High School, April 26. An orchestra of about thirty players, both sexes, under the direction of George J. Wetzel, played excellently an Oriental dance (Trinkhaus) and later the overture to the opera, so introducing the evening's music; they were warmly applauded, for they played with good style. Associated in the performance of the opera were the singers Albert Melvin, Hugh M. Handel, Helen Werner, Belle Fromme, Alfonso Romero, Keran Guilfoyle, Pasquale Giuseppe, Albert Greenfield, Augustus Post, Helen Mora, Yvonne DuBarry, Abbie Morrison, Egrid Tellere, J. B. Grinnock, Felicia De Gregoria, David Rubin, Teresa Gluck, J. L. McKenna, Joseph Hohman and H. M. Carlson. Of these, Belle Fromme as Nicklausse, Helen Werner as the young student, Alfonso Romero as Hoffmann, Keran Guilfoyle as Lindorf, all appearing in the first act, showed themselves most competent. Augustus Post, a name not unknown (he is a famous aeronaut), sang Coppelius with good voice. Felicia De Gregoria and Pasquale Giuseppe also had important parts, and all these received much applause. Mrs. Wood conducted and showed entire authority and thorough acquaintance with the varied score. Charles Trier was stage director and Joseph Hohman stage manager, with appropriate costumes and everything going quite professionally. Leonard Liebling gave one of his inspiring addresses on opera in English, which was to many the feature of the evening.

But why are affairs of dignity and musical worth like this not announced in our high schools? The writer's own daughter, student at this school, knew nothing whatever of this planned operatic performance; it was not announced (excepting on a printed bulletin hung in a hall which is not generally noticed); personal inquiry of the pupils showed that none had heard of this event, all of which is wrong. The affair was given for the benefit of the Wadleigh Community Center, and had the endorsement of the school, in furnishing of an auditorium. Announcements are made every morning from the daily bulletin, before various classes; it would take but a moment, say sixty seconds, to announce such an affair—all of which is respectfully submitted to the attention of the principal, Dr. Rowe.

PIANIST MELDRUM AND CELLIST ROSANOFF AT BLIND INSTITUTE.

May 2, John Meldrum, pianist, and Marie Roemaet Rosanoff, cellist, with Raymond Bauman at the piano, heard an invitation program of music at the New York Institute for the Blind, Ninth avenue and Thirty-fourth street. Mme. Rosanoff played classical and modern compositions, including works by Granados and Liszt-Popper, and Mr. Meldrum was heard in selections by Mendelssohn, Rameau-Godowsky, Chopin, Medtner, Rachmaninoff and Emerson Whitthorne.

BALDWIN TO GIVE 900TH RECITAL.

May 20, Professor Baldwin will give his 900th public organ recital in the great hall of the College of the City of New York, at 4 p. m., playing works by the Frenchmen Franck and Widor, the Germans Bach, Beethoven, Wagner, Schubert and Thiele, and his own (Baldwin's) The Vision—A rhapsody (MS.). Previously, during the current month, these recitals, scheduled as usual for Wednesdays and Sundays, contained compositions by leading composers. The Americans featured were MacDowell, Stebbins, Frank H. Warner, Foote, Nevin and Baldwin; composers resident in America were Rachmaninoff, Yon and d'Antaffy.

BOARD OF EDUCATION RECITALS AND CONCERTS.

April 29 to May 4 inclusive, New York's Music Week, was signalized by various daily concerts and recitals, including an organ recital, April 29, by W. A. Goldsworthy at Washington Irving High School, and concerts in the following centers: Washington Irving High School, Morris High School, Manual Training High School, American Museum of Natural History, Bushwick High School, Flushing High School, and Public School 20 (Port Richmond).

MRS. COE IN COSTUME RECITAL.

Mrs. Henry E. Coe gave a delightful song recital in costume, April 24, singing Irish and Scotch ballads, some of which are seldom or never sung. She interprets these with real art, and a quaint humor that is quite irresistible and refreshing. An Ulster ballad, Love Song (Daly), The Leepre Horn, St. Patrick, The Widow Malone, A Windy Night, etc., were on her program.

CULTURE FORUM AFFAIRS.

Chester M. Hall, lyric tenor, sang a program for the Culture Forum members, April 28. The Don't Worry Circle meets Saturday evenings at the Music Lovers' Building, and Hon. Aaron W. Levy gave a talk, The New Vision of Service, in the same building. These are some of the activities of this organization. An interesting leaflet issued weekly always contains some readable essay, the most recent having the caption Minor Moralities, by Albert Sonberg, with the subdivisions: Keeping Appointments, Unpunctuality, Answering Letters and Other Moralities.

LESLIE LOTH, PIANIST AND COMPOSER, FEATURED.

L. Leslie Loth, pianist and composer, gave a piano recital of his own compositions, broadcasted from station WEA, May 7. Among the works played were a brilliant new concert waltz and his concert paraphrase on waltz themes from Gounod's Faust, which was recently recorded for the Ampico by the composer. Mr. Loth's past season, with his public appearances, also composing and teaching, has been an unusually busy one.

BROUNOFF'S VARIED ACTIVITIES.

April 22, Platon Brounoff gave a concert at Rumford Hall and played his new piano composition, Spiritual Messages From the Other World (Beethoven, Mozart, Wagner, Tchaikowsky, Schumann, Grieg and others), and created a sensation. He also sang seven folk songs in Russian, Chinese, etc., and of course also his national anthem, America, My Glorious Land. A Russian tenor, Rosanoff, sang several Russian arias and songs with artistic interpretation;

he and Brounoff are a remarkable team, the audience enthusiastically applauding.

April 25 there was a fashionable banquet and concert of the Armenian Society, and the officers, Commissioner Wallis, Dr. Crandall and others, were on hand. Mr. Brounoff played an American March of Peace and Festival of the Orient, from his suite, Palestine, and made a decided hit. Mr. Ambutter, tenor, sang arias from Tosca, Pagliacci and Rigoletto with artistic feeling and temperament.

VAN DER VEER AND MILLER PRAISED.

According to the New Glasgow (Nova Scotia) Evening News, after Nevada Van der Veer had recently appeared in Handel's Messiah after singing three days at the Halifax festival, the contralto "gained many admirers, her beautiful voice, of rich and compelling quality, being heard to wonderful advantage."

Among the soloists Reed Miller stands out as one of the most intelligent singers of the season. He has a tenor voice of highly superior quality, eminently fitted to the part in Gerontius, and he handles it with skill. He offers one of the rare and gratifying examples of those whose art is above mere vocalization. In the most comprehensive sense of the word he is an interpreter and one of the highest calibre. Singers who can reach an audience in such a part as Mr. Miller did last night are rare indeed.—Richard Kountze, Pittsburgh Post, March 2.

Gladys Axman Sings Opera Via Radio

Gladys Axman, the soprano, who received such splendid critical praise following her appearance as guest artist in Cavalleria Rusticana with the San Carlo Opera Company in New York last winter, was heard in a new role on April 26, that of Aida. This time, however, she was judged solely on her vocal merits, for the performance was given via radio from the WOR station in Newark, and that she acquitted herself in a thoroughly artistic manner is attested to by the many "listeners-in" who enjoyed the opera over the radio. In addition to her vocal gifts, Miss Axman has histrionic ability, and her appearances in opera in New York next winter will be awaited with interest. She formerly was a member of the Metropolitan Opera Company. Miss Axman is booked for another appearance in Cavalleria at the Lexington Opera House in New York on May 17.

Gunster Scores in Corning, N. Y.

After his recent recital in Corning, N. Y., Frederick Gunster's managers were in receipt of the following letter from the Musical Art Society, which presented him under its auspices: "We are so grateful to you for sending Mr. Gunster to us. He scored a tremendous success last night as soloist with our Musical Art Society, and the consensus of opinion seems to be that Corning has never heard more beautiful singing than his. The voice is itself lovely, and, added to this first and most important requisite, he brings intelligence and a high sense of artistic values to his work, making a charming and dignified singer. You have sent us many splendid artists in the past, but none more satisfying than Frederick Gunster."

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

SPECIAL MUSIC CLASSES IN SCHOOLS

The Question of the Practical Value of Lessons in Applied Music, and the Desirability of Giving Credit for This Study

During the past five years considerable energy has been placed behind the movement to encourage a nation-wide interest in applied music as far as school pupils are concerned. Educators recognize the value of music teaching not only as a regular part of school work, but also as a larger cultural asset in general education. Still, the way has not been prepared easily for the student and the school to enter this work on the same basis as other subjects, and to equate properly the service of pupil and outside teacher.

PIANO AND VIOLIN CLASSES.

The after-school violin class has been in operation in many school systems for several years. Some cities pay the teachers directly, and others permit the teacher to collect money from the pupils, allowing the teacher to use the school classroom for teaching purposes. These classes have been more popular in the small communities than in the larger cities, principally because local interest was stronger, parents more familiar with the movement and naturally more interested in the success of the venture. The teacher was largely a "local figure" and as such the benefits to both were greater. It has not yet been determined whether these violin classes are going to perform the mission for which they were organized, namely, to determine whether or not most school children possess native talent for instrument playing. We do know, however, that hundreds of classes are active today and no doubt in a few years thousands.

Piano classes are not so flourishing. It is more difficult to work out this problem than the violin class. At least two pianos are necessary, although many advocates will insist that only one is needed. In our opinion the teacher should be seated at one piano all the time to show the musical problem by actual keyboard illustration. It is not the purpose of this article to discuss the relative merits of the various practice keyboards at present on the market, but it is interesting to note that most of them possess great virtues and few of them faults. We believe heartily in both of these activities, and look forward hopefully to the time when such work will be a regular part of every grade school course, not merely an added activity. To accomplish this, credit must be given to pupils for school work and home practice.

APPLIED MUSIC IN HIGH SCHOOL.

Here the problem is slightly different. In many school

systems the instruments of the orchestra are now being taught, and full credit given for work done both in and out of school. No criticism of this work has been made directly on the schools in regard to invading the field of the private teacher, but if the same intensive work were done in piano and violin the movement might easily be misunderstood because the great majority of music teachers in the United States today are teaching piano, violin, or voice. The other instruments are in the small minority.

However, the school systems are more than willing to meet the private teacher halfway, and have arranged a well defined system of credit for the outside study of music. The method of procedure varies with the locality, but the general principle is the same; that is, if the private teacher will certify first to his own training and experience, and second to the amount of work actually done by pupils, the school is then in a position to examine these candidates in their musical specialty, with the idea of allowing the talented pupils full credit for the pursuit of music as a cultural subject and as a vocation. Students, to qualify, must be serious minded and prepare themselves for this examination with the same degree of intensity that they would pursue in such subjects as mathematics and English. Statistics show that only a small percentage of high school pupils actually apply for this credit, probably because they do not get sufficient encouragement from the school itself.

Orthodoxy in education is a very good thing, but it should not be carried to an extreme in the matter of academic subjects and to the exclusion of the artistic side of education. For this reason it will probably take several years for the idea of music education to take hold as it should do. The music publishers are certainly preparing the way for a simplification of the problem and every encouragement should be given both to pupils and teachers to pursue music education along well regulated lines. There has been very little intention to handicap the private teacher by any unnecessary restriction, but movements of this kind are likely to be misunderstood, and motives misinterpreted. It will no doubt be some time before a satisfactory research can be made that will determine whether or not work of this character is really effective in general education, but in the meantime every possible opportunity should be offered to students to continue their music study while they are still high school or college pupils.

automobile without a motor—even though the automobile be a Rolls-Royce."

Delivering himself of these several aphorisms, Mr. Schofield suggested that we walk downstairs, as the elevator seemed averse to exerting itself. It was time. The invisible "voice culturist" was having quite a bit of trouble with Would I were Heaven, the altitudinous part of Roger's Star.

The pity of it! And to think that a perverse law allows one to muzzle a dog, and not a voice!

Alton Jones Gives Recital at Hughes Studio

Alton Jones gave an interesting piano recital at the studio of his teacher, Edwin Hughes, on Friday evening, April 20. He mastered a very taxing and difficult program in admirable manner. There was clarity of exposition, firmness of tone and cleanness of execution in his opening number, the Bach chromatic fantasy and fugue. Other numbers were Haydn's andante and variations in F minor, a Beethoven sonata (op. 101), a Brahms scherzo (op. 4), St. Francois de Paule marchant sur les Flots (Liszt), Schumann's novelties in D major and the Chopin polonaise in A flat.

Mr. Jones is the possessor of a very fluent and adequate technique, and has plenty of reserve power. He plays with authority and with finish of style, and his interpretations, especially in the Beethoven and Brahms, were satisfying and musicianly. A powerful climax was reached in the Liszt number, and all through there was sonority of tone. The Chopin polonaise had excellent rhythm, dash and spirit. As an encore a number from MacDowell's Marionettes was delightfully rendered. Mr. Jones' hearers received him with appreciation, evidenced in enthusiastic applause.

Serious Programs Favored, Says Theo Karle

"Audiences are constantly favoring more serious programs," says Theo Karle, "and an interesting point is that they would rather have a big song, either an operatic aria or a long concert composition in English, no matter what the original language of it. It seems to me that there is a field for our young poets here. Idiomatic and singable versions of the great arias and songs would be of enormous assistance not only to singers, many of whom avoid English for lack of suitable translations, but to the audiences, who like to know what it is that the music expresses."

New Church Post for Lucy Van de Mark

Lucy Van de Mark, soprano, who has been singing at the First Church of Christ, Scientist, Brooklyn, has been engaged for the Mother Church, Boston. Miss Van de Mark is an artist-pupil of Yeatman Griffith, well known vocal teacher, of New York.

Althouse with Minneapolis Symphony

Paul Althouse will appear as soloist with the Minneapolis Symphony Orchestra next season, during the fall, in St. Paul and Minneapolis, contributing Beethoven arias to be announced later.

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Too Much Vocalizing and Too Little Thinking in Studio, Says Schofield

We both happened to be waiting for the elevator in a certain building dedicated to the slippery Arts, Edgar Schofield and I. From a neighboring studio strange sounds were seeping—a woman's voice, most of its area flat, and the rest tinged with a discouraged drab huskiness. She was singing, rather she was emitting, the opening bars of Kursteiner's

"I wish my song were like a star
Hung in the purple depths afar."

"She couldn't wish it more fervently than I," was my involuntary comment. "A voice like hers would never promote the cause of Prohibition, would it?"

"I should say not. It is a pity, though, isn't it?"

"No, it's a crime. There should be a censorship of voices, and any woman who produced sounds like those of that woman should be muzzled, and made to pay a fine if she ever raised her voice in public."

"It's very hard to discourage people who want to sing," Schofield mused. "I have yet to meet the man or woman who studies voice, who doesn't, on the least provocation, jump at the chance to sing to you."

"I think it is something on the same order as the sneeze," I hazarded. "You know there are some people who love the sensation of the sneeze, and no doubt one's own singing creates the same pleasing sensation on the nasal resonators, or on whatever singing sensates. Today there isn't a walk in life, from that of the plumber to that of the society bud, which isn't crowded with people studying singing. And there are always a goodly number who are 'taking lessons' as they would take a dose of aspirin, with the idea that the lesson will take effect without any individual effort."

"What a waste of misdirected energy!"

"It's too bad one can't plug a pupil's head as one does a melon, and see whether it contains mush or music." I pressed the elevator button with renewed vigor.

"Think of the fearful waste of plugged heads," was Schofield's illuminating comment. "The trouble is," he continued, "there is too much vocalizing and too little thinking going on in the studios. Take a case in point. I heard a woman the other day with a vocal past as variegated as a set of Ma-Jong. She began as a dramatic soprano, and studied the role of Aida. Then she changed teachers, and the second one told her she was a contralto. So she discarded Aida for Amneris, but before the third act, some one told her she was a lyric soprano. Amneris joined Aida on the shelf, and the misguided woman started to learn the role of Mimi. From last reports she is still Mi chiamando Mimi. But were the next teacher to tell her she was a tenor, she would buy Carmen, and learn the part of Don

José. The woman has no intelligence. It was just such a person as herself whom old Seneca had in mind when he wrote, 'If a man reaches the age of twenty-five, and does not know enough to be his own physician, he is a fool.' The same way with the student of singing. One has to study voice—taking lessons' will not do the work. And to study means to use one's intelligence. If one hasn't the intelligence, then it is better to give up singing and devote one's time and energy to bead-work, or interior decoration. A beautiful voice without brains is of as much use as an



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ACROSS THE COUNTRY

(Continued from page 51)

weeks, has given much excellent music to the large audiences which attend them and the orchestra has been noticeably improved recently by the decreasing of the brass instruments and addition of more strings. One of the most artistic programs ever heard at the theater was the one of April 22, at which time the Ballet Sylvia (Delibes) was charmingly played, also the Rachmaninoff prelude in G minor. A feature of this concert was the singing of One Fine Day, with orchestra accompaniment, by Mrs. Leighton Edlon Cook.

Don Albert, orchestra conductor, has recently added the leadership of the orchestra at the Old Mill Theater to his musical activities.

Detroit, Mich.—(See letter on another page).

Easton, Pa., April 30.—Rebecca Beam, contralto; Thomas Achenbach, violinist, and Earle Douglass Laros, pianist, gave a concert in the Easton Library which was much enjoyed. Miss Beam sang a song entitled That Hour composed by James Blaine Beam, supervisor of music in the schools of Easton. Mr. Laros has revised his plans and will not sail for a trip abroad as announced.

Henry Eichlin gave the opening recital on the new organ recently installed in St. Luke's Lutheran Church of this city. The recital demonstrated the possibilities of the organ and was appreciated by a large audience.

Gordon Balch Nevin, concert organist and composer, made a short visit to his parents, Mr. and Mrs. George B. Nevin of this city. Mr. Nevin gave a recital on April 22 at Longwood, N. J., and was at once engaged to give a second recital on this wonderful organ recently installed.

An elaborate musical program was given on April 29, by the choir of the First Reformed Church assisted by a string quartet.

The Women's Club Chorus, Mrs. George C. Macan director, gave the last musicale of the season in Pardee Hall on April 27. The soloists were Mrs. George Shipman, contralto; Mrs. William Noble, soprano; Edna Jones, pianist; Thomas Achenbach and Roy Cock, violinists, and Mrs. Herman Ralph, soprano. The chorus has done much to bring the best class of music to the community. Mrs. Ralph Yarnee gave splendid support at the piano.

Jacksonville, Fla., May 1.—Ignaz Friedman gave a recital at the Duval Theater on April 13, which was heard by Jacksonville's music lovers and greatly enjoyed.

Florence Macheth, soprano, was heard at the Armory on April 17.

Students of the School of Musical Art won many honors at St. Augustine and also in the contest held at the Woman's Club in Jacksonville by the Junior Club of the Friday Musicals, April 21.

Jamestown, N. D., April 29.—A recital by the advanced students of the music department was given in the Voorhees Chapel at Jamestown College. The following students of G. C. Riggens, director of the piano department, acquitted themselves creditably: Ralf Travis, Glen Houghton, Doris Woodward, Irene Overholser, Grace Peterson, Isabel Hamilton, Rose Strutz, Ruth Zimmerman and Marguerite Hood. The pupils of Miss Munsey, instructor in voice, who appeared were Florence Dittmer, Margaret Fairweather, Peter Vellenger, Christine Colvin, Harold Miller and Rose Strutz.

Lincoln, Neb.—(See letter on another page).

Los Angeles, Cal.—(See Music on the Pacific Slope).

Lowell, Mass., April 28.—Edith Bennett, soprano, whose singing was recently broadcast to the musical capitals of Europe by radio, made an excellent impression in a song recital before the Middlesex Women's Club on April 16. She was charming to see as well as to hear.

Revived after a number of years of inactivity, the Lowell Orchestral Society gave a concert in Colonial Hall on April 18. While the membership is not so large as before, the instruments of a complete orchestra are all included. Under Conductor Rudolphe M. Schiller some really excellent results were attained in Haydn's Surprise symphony, the Rosamunde overture by Schubert and Sibelius' Finlandia, the principal numbers on the program. The members are all local musicians and the soloist, Hazel Tuthill, contralto, is a resident here.

Abraham Haitowitsch, blind Russian violinist, played an interesting program in the Memorial Auditorium on April 24, showing technical skill.

The following evening the same hall was crowded by an audience of 3,000 at the final concert by the Boston Symphony Ensemble. Thirty players from the parent orchestra appeared under the baton of August Vannini.

Aitken's Band, most of the members of which were formerly in the Sixth Massachusetts Regiment in the World War, has been attached to the organized reserve of the Army and made its first reappearance in military uniform at a recent patriotic meeting in the interest of the organization.

The last of a series of informal recitals was given recently by the piano pupils of Mr. and Mrs. Emile Biron.

Pupils of St. Joseph's convent under the direction of the Grey Nuns scored a success in a varied musical program. The same evening a secular program was given by the sanctuary choir of St. Patrick's Church with Andrew McCarthy, baritone, as the principal soloist.

Colonial Hall was filled on the occasion of a recital by the advanced violin pupils of Julius Woessner, solo and ensemble numbers making up the program.

The Crescendo Club, affiliated with the National Federation of Musicians, has elected Leona Cuff, Mildred Denver, and Margaret Martin as delegates to the national convention to be held in Boston on May 10.

Under the auspices of the Lowell Choral Society Reinold Werrenrath, who was first introduced to the city by this organization some years ago, reappeared to give a program including numbers which have become especial favorites here. Needless to say he sang superbly in every respect. The Choral Society has decided to abandon the customary May concert but will resume activities in October.

Colin O'More returned here recently for a second concert in the Auditorium.

Miami, Fla., April 30.—The Junior Music Club was entertained by Mrs. A. J. Myers. The musical numbers were furnished by Marian Stewart, violinist, Clara Cohen read and Mrs. S. Le Roy Smith played the accompaniments. Sidney Christie played Mana Zucca's Arabesque.

Among the talented musicians who appeared in Mrs. Sproule Baker's program for the benefit of the book fund of the Miami Beach School were Ruby Showers Baker, soprano; Mary Parker, harpist; Locke Highleyman, pianist; Mrs. Clarence Busch, soprano, and Ardele Shaw, violinist.

The student section of the Miami Music Club gave the following program at the White Temple: Daniel Saitenberg, cellist, and Theodore Saitenberg, pianist, were guest artists. The New America, Allen (dedicated to Junior music clubs), duet (Evelyn Buehlmann, Lillian Threadgill), vocal solo (Florence Conklin), violin solos (Marion Stewart), piano numbers (Margaret Ring), readings (Lillian Corbet), vocal selections (Mary Pastorius), piano solos (June Johnson), readings (Clara Cohen), Ballade et Caprice, Mana Zucca, (Daniel Saitenberg, cellist, and Theodore Saitenberg, pianist). Mrs. Le Roy Smith, Lottie Smith and Theodore Saitenberg played the accompaniments.

Of unusual interest was a recent radio program which comprised works of noted composers whose homes are in this city.

Mrs. John R. Livingston presented her vocal pupils in recital at her studio. Thora Hall, Mrs. Eugene Fink, Mrs. Herbert Maas, Mae Campbell, Mrs. Charles Grimm and Mrs. R. M. Fuzzard furnished a program of rare charm. Jeanette Lindstrom and Mrs. Livingston presided at the piano.

Rachel Jane Hamilton, soprano soloist with Pryor's Band for two seasons, gave a concert at the White Temple under the auspices of the Miami Music Club.

Helen Bertram, who gave a song recital in Central School recently, will spend her vacation in New York and in other cities before returning South next season.

Muncie, Ind., April 24.—Garrett's Boys' Band gave its annual concert April 6, at the High School Auditorium, presenting eight-year-old Billy Nossett as drum major. Cornet, clarinet and xylophone solos were well given by these young musicians, showing the excellent training they receive from the director, E. W. Garrett.

The last meeting of the Matinee Musicale was held April 18 at the Hotel Roberts, with Mrs. Everett Warner as leader. The subject American Women Composers was well handled by Mrs. Warner who gave a short biographical sketch of each composer represented. Ada Janney sang The Pine Tree, by Mary Turner Salter, and Joy of Morning, by Ware. Mary Studebaker, alto, gave The Red Rose Speaks, by Ware; Shena Van, by Mrs. Beach, and To the Sun, by Curran. Ellen Gates, soprano, sang The Day Is Done, by Margaret Ruthven Lang, and The Sweet of the Year, by Salter. Mrs. M. M. Day played two piano solos: Phantoms, by Mrs. Beach, and Southland Zephyrs, by Mana Zucca. Charlotte Hickman, violinist, played Summer Evening, by Edna Cogswell—an Indiana composer, who may well take her place on a program with the best of American composers. The last number was a charming group of Japanese songs by Fay Foster. These were sung in costume by Grace Austin, Mrs. Joseph Meredith, Mrs. Harry Yeo and Mrs. H. L. Lanning. Mrs. Frank Bunn, the retiring president, thanked the club for its hearty and loyal support and announced her acceptance of the appointment on the State Federation Board. The officers for next year are as follows: Mrs. Eugene Oesterle, president; Mrs. M. M. Day, vice-president; Mrs. J. J. Burkholder, recording secretary; Mrs. H. H. Orr, treasurer, and Flora Bilby, corresponding secretary.

Peoria, Ill., April 28.—The Faelton Club of Bradley Conservatory of Music, which is composed of the younger

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SEASON 1923-24
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students, presented a Mendelssohn play in the recital hall of the conservatory. This was one of the most delightful entertainments of the season. The young students were very capable in their portrayals of the characters of the great composer and his contemporaries. Following the play a program of Mendelssohn numbers was played and sung. This is an annual event for this club; in the two past years they have given a Bach play and a Schubert play.

Regina, Sask., April 25.—Saskatchewan is eagerly anticipating its annual Festival which will be held in May. On May 11 a large crowd of musical artists will start out for Prince Albert with high hopes of winning coveted prizes. Saskatchewan, the music-center of western Canada, is doing much for its music lovers and competitions by each year enthusiastically welcoming the crowds and celebrating with energy.

Thomas W. Jacklin promises to win laurels as an operatic singer. He is a Regina man whose talents were practically unknown to the music public during the years he has lived in this city. On several occasions he has sung privately for internationally known vocalists who told him it was their opinion he was making a mistake in doing anything but singing. Recently he was heard at a luncheon given by the Kiwanis Club. His admirers declare his voice to be pure robusto tenor. He will go to New York early in July where he will have his voice tested.

Follow Me was a musical comedy presented at the Regina Theater April 23-25 by the Regina Boat Club in which many of the best musical and dramatic artists in the city took part. There were over a hundred people in the cast. Several specialties were big features. Miss Slick, the directress, was highly praised for her creditable work. The Boat Club are giving a portion of the proceeds to the Alexander Club to be used for the benefit of tubercular children.

The Regina Orchestral Society gave a midnight concert at The Capitol that was well attended. Instrumental and vocal numbers were of excellent quality. W. Knight Wilson, the Capitol's capable orchestra director, was in charge of the instrumentalists while G. J. Coutts played accompaniments. Ruby McCannel, Doris Baxter, Gordon Hawley and Sam Livingstone gave vocal quartets, Drink to Me Only and the Bells of St. Mary's. This concert was arranged to defray the expenses of the Orchestral Society's trip to Prince Albert where it will attend the Musical Festival and enter into the competition.

The Women's Musical Club ended a successful season by holding a guest night in the Trading Company Hall. Among the many items on the program was the Ladies' String Quartet, which has been formed this season with the following talented members: first violin, Jean McCracken; second violin, Mrs. F. J. James; viola, Marion B. Kinne; cello, Mrs. A. N. Kennedy.

Testifying to the high esteem in which music is held in Regina, the Rev. W. H. Adcock gave an address on Mozart, which with a cultural musical program was broadcast from the Leader's CKCK station.

Roanoke, Va., April 30.—The first of the Peoples' Popular Concert Course, under the management of Martha Parisi and Mary S. Evans, was heard at the Auditorium on April 6, when they presented Riccardo Martin, tenor, of the Chicago Opera, in one of the best programs that has been heard here this season. The program included selections from several operas, as well as a group of English songs. Hubert Carlin at the piano gave splendid support and was also enjoyed in two solo groups. Both artists were cordial in responding to encores.

The initial concert of the Roanoke Orchestral Society was given at the Masonic Temple auditorium on Friday evening, April 20, before a large and appreciative audience. The opening overture was The Caliph of Bagdad, followed by selections from Gounod's Faust and the Blue Danube Waltz by Strauss. The second half of the program included Kela Bela's Lustspiel, selections from Pinafore (Sullivan) and a fantasia, Etelka, by Bergen. The orchestra was assisted by a quartet composed of Mrs. Geo. S. Hurt, soprano; Mrs. Sidney Small, contralto; J. Breakell, tenor; Herman Larson, basso, and Helen Hiatt, pianist. M. F. Holroyd is the conductor. Roanoke has long felt the need of an orchestra and through the efforts of W. B. Ellett (a local cellist) and some of his associates, a movement was started some eight or ten months ago to organize a small symphony, and the result has been most gratifying. It is hoped within the next year to recruit the organization to better balanced proportions.

Music Week, which will be observed from May 6 to 12, will open with special musical programs in all the churches on Sunday, May 6, and will include the Galli-Curci concert, a program by the Acorn Glee Club, Lee Junior High School Orchestra and Chorus, Founders' Day concert of the Thursday Morning Music Club and the initial concert of the Mendelssohn Choral Club. The colored musicians will also give a program.

Rochester, N. Y.—(See letter on another page).

San Antonio, Tex., April 18.—San Antonio has had a successful music memory contest, with the local details in the hands of the San Antonio Mozart Society, of which Mrs. J. G. Hornberger is president. The committee had David L. Ormesher for its chairman, and the secretary was Mrs. F. L. Carson, vice-president of the State Federation

of Music Clubs, with Luly Grisenbeck supervisor and general chairman for all the schools competing. Mrs. Grisenbeck is supervisor of music in the grade schools. The Advisory Board consisted of representatives from nearly every organization and club, music and otherwise, in the city. The committee comprised Mrs. J. M. Krakauer, prizes; Mrs. Robert Bruce Brough, publicity; E. Heye, radio program; Roy Repass, judges; E. A. Rogers, band concerts; Mrs. O. F. Bordelon, Jr., programs; Mrs. S. P. Cunningham, moving picture theater orchestras; Mrs. J. W. King, hotel orchestras, and Alice Mayfield, choirs and churches. Preceding the contest, compositions were played in the churches, theaters and hotels by bands, music stores and teachers in their studios, to which any child competing was welcome. An excellent program was broadcasted from the radio station WOAI by Clara Duggan Madison, pianist; Mrs. L. I. Marks, soprano; Frederick Capizza, baritone; Julien Paul Blitz, cellist; Mrs. Julien Paul Blitz, pianist, and Lottie Kiddle, pianist. The list of compositions was sent out by the Interscholastic League Division of the Bureau of Extension of the University of Texas. The contest was State-wide. The fifth, six, seventh, and low eighth grades competed. On March 26, elimination contests were conducted in the schools by the teachers; on April 3 the children from each school making the best grade competed and on April 4 the final contest was held. Musical numbers were given these two afternoons by Mrs. Eugene Staffell, John Steinfeldt, Clara Duggan Madison, Felice Kimball, Roy Repass, pianists; Mrs. Guy Simpson, contralto; the Victrola and the Duo-Art. All programs were arranged by Mrs. O. F. Bordelon, Jr., chairman of the Fifth District of State Federation of Music Clubs. Fifty-two children made perfect grades and of this number, Briscoe School, No. 19 (Flora McNeill, principal, and Eileen Saunders, music teacher) furnished nineteen. The judges were selected from the Music Teachers' Association, of which Mr. Repass is president, assisted by a few others. The winners were complimented by the Mozart Society with tickets to its attraction, the St. Louis Symphony Orchestra, on April 5.

The prizes donated by business houses and individuals were awarded April 9, at which time a program was given by Mrs. Fred Jones, soprano; Elsa Harms, contralto; Bertram Simon, violinist; Mrs. Guy Simpson, contralto, and Clara Duggan Madison, pianist. The accompanists were Roy Repass, Mrs. Nat Goldsmith and Mrs. O. F. Bordelon, Jr. Only two contestants are eligible from each city in the State contests. After elimination contests Ima Blevins, thirteen years old, and Myrtle Daniel, twelve years old, represented San Antonio at the preliminary examination held April 14, in San Marcos. The final will be held in Austin May 5. It was decided by the local committee that the contest will be held annually in San Antonio.

Mrs. S. Walter Evans was in charge of an attractive program given by the music department of the Sorosis Club, April 9. Those who participated were Mary Howard, soprano; Elsa Harms, contralto; Mrs. Leonard Brown and Mrs. Lester Morris, violinists; Mary Margaret Brown, harpist, and A. Dullnig, Mary Louise Leap and Mary Margaret Brown, readers. The accompanists were Mrs. Harry Leap, Mrs. John Sohrag and Mrs. Nicholas Corwin Hall.

The Tuesday Musical Club members enjoyed an unusual program April 10, arranged by Corinne Warden and given by the student members, entitled America Through the Years. The young student to perform was little Mary Margaret Brown, harpist, pupil of Mudetta Martin Joseph. She also gave a reading accompanied by a violin record of a minuet. She was in costume, as were the other participants: Meri Russell Hughes, Indian; Mildred Duggan, Puritan period; Olga Seiser, 1812, and Josephine Hornor, the modern girl. At the close of the program Elinor Whittemore, violinist, played four numbers with Ampico accom-

paniment. She was presented by the Walthall Music Company, locally. Bertha Berliner, who has been enjoying operatic success in Italy, was a welcome visitor. She is a former member.

The San Antonio Music Teachers' Association held the annual election of officers, April 11, which resulted as follows: Oscar J. Fox, president; David Griffin, vice-president; Mary Campbell, treasurer, and Alice Mayfield, secretary (re-elected for third term). New members elected on membership committee were Mrs. Fred Jones, Bertram Simon and Roy Repass—voice, violin, and piano. Frederick King installed the new president and presented him to the association. Mr. Fox addressed the members, the keynote of his remarks being that the association can benefit the community by each member increasing his own efficiency; there is no standing still in music.

Elinor Whittemore, violinist, was presented in recital, April 10, by the Walthall Music Company. Encores were necessary after each group. The accompaniments were played by the Ampico.

John M. Steinfeldt, pianist, appeared in annual recital, April 11. The program consisted of compositions by Bach, Chopin, Steinfeldt, Faure, Cyril Scott, Moszkowski, Liszt and the MacDowell sonata in G minor, op. 50, which was played with fine interpretative insight, flawless technic and superb tone. He really seemed to surpass himself. He made a few analytical remarks before each number, making the program doubly interesting. Encores were, of course, necessary during the course of the program. Mr. Steinfeldt is founder and director of the San Antonio College of Music and his recital was the second given in the series which always closes each season's work. The next will be the graduation recital of Annie Holliday.

Mrs. C. C. Higgins with Mrs. Lawrence Meadows at the piano for the motifs, lectured on the Meistersinger, April 12, when the Thursday Class of Musical Appreciation met. These lectures are most instructive.

The Minnesingers' Ensemble, which consists of Mizzi De Lorm, Walter John Kuhn, Hans Steger, George Woerge and Theo Stollenberg, stars of the Vienna Operetta Company, appeared in a novel program, April 12, which consisted of solos, duets and quartets in both English and German, which constituted the first part of the program. The second part was devoted to singing and dancing pictures, and the program closed with a one-act operetta. Each performer is an artist and left nothing to be desired. They have made many friends, so a most enthusiastic audience greeted them.

Mary Jordan (Mrs. Charles C. Cresson) entertained April 12, in honor of Frances Nash (Mrs. E. M. Watson) with a musicale and reception. An excellent program was given by both the artists. Mme. Nash played compositions by Liszt, Chopin, Amani, Sapellinkoff, Cyril Scott and Saint-Saens and Mme. Jordan sang numbers by Saint-Saens, Walter Damrosch, Brahms, Gretchaninoff, Moussorgsky, Warren, Rogers, Tschakowsky and Mrs. H. H. A. Beach. Mrs. William Noble played obligatos to several

(Continued on page 58)

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| MARY E. BRECKISEN , 354 Irving Street, Toledo, Ohio. | MRS. JULIUS ALBERT JAHN , Dallas Academy of Music, Dallas, Texas. | VIRGINIA RYAN , 828 Carnegie Hall, New York City. |
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| DORA A. CHASE , Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y. | CLARA B. LOCHRIDGE , 223 N. Fifth St., Mayfield, Ky.; Summer Classes—Bowling Green, Ky.; Cincinnati, Ohio; Long Beach, Calif. | MRS. S. L. VAN NORT , 2815 Helena St., Houston, Texas. |
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Unusually interesting announcements have gone out from the Cincinnati Conservatory of Music in regard to the Summer Session of the conservatory which opened May 1 and continues to August 1. The conservatory, which not only stands in the front rank of American musical institutions but which challenges those of similar scope and purpose in Europe as far as curriculum, faculty and grade of scholarship are concerned, has this summer extended a very par-

musical learning, and will include classes in modern languages, in dramatic art and expression and in dancing including toe, classic and folk dancing.

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Of special interest are the Master Classes given by Mme. Liszniewska, a pianist who achieved distinguished success abroad. She was born in New York of Scotch-Irish parent-

viting her to join its Master Faculty. Her broad acquaintance with the Leschetizky method, which more than any other has produced, perhaps, great artists of brilliant technic, makes her especially fitted for being an exponent of this celebrated school. Her personality, her education and her wide experience abroad made it possible for her to reproduce an atmosphere in Cincinnati similar to that created by the great Viennese master in the Austrian capital.

Mme. Liszniewska's pianoforte master class is modelled after that of Leschetizky and it has met with such splendid success and such wide approval that Miss Baur has determined to continue it during the coming summer's session.

The master class will be organized on the afternoon of June 15 and will meet on alternate afternoons for a period of three hours through to July 27. The distinctive purpose of this course may be said to be fourfold: the securing of an enlarged repertory; the correct criticism of each player in the class as to tone, technic, pedalling and interpretation;



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The conservatory announces courses in every branch of

age and was sent when very young to Berlin to study. Her talent soon brought her to the notice of the famous Viennese master, Leschetizky, and she became not only a favorite pupil but also one of his leading assistants. After the death of Leschetizky and after the outbreak of the war she came to America where she concertized extensively with the greatest success. When in London, after her American triumphs she received a cable from Miss Baur, president and directress of the Cincinnati Conservatory of Music, in-

the overcoming of self-consciousness and the increase of professional assurance leading to more successful appearances in public, and finally the securing of an educational pedagogy which will enable teachers to impart more advanced instruction as aids to more successful appearances in public.

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An important feature of the educational curriculum of the Summer School of the Conservatory of Music is its affiliation with the University of Cincinnati whose co-operative courses in the various arts, science and professions have won such universal recognition for it among the universities of the world.

Among the courses which will be open to students in the Summer School of the Conservatory of Music will be the following conducted by Dr. Louis Pechstein, dean of the College of Education of the Cincinnati University: a course on educational psychology which will include an intensive study of the native educational equipment of children and the learning process, giving a credit of three hours; a course on the history of education, an intensive historical survey of the development of educational theory and practice with major emphasis upon the functional aspects and the specific needs of the teacher. (In this course, which also gives a credit of three hours, the modern period receives chief consideration.) A third course under the direction of one of the assistants of the department considers the basis of education, stressing the bearing of these upon curriculum determination and teaching theory and method, for which a credit of three hours is also given.

The public school music course also provides itself with a large group of children from the schools embracing all grades of advancement for the practice teaching required of all students.

While the Cincinnati Conservatory of Music presents unsurpassed educational opportunities, yet it has other assets to offer which make it distinctive and unique as an educational and cultural center.

Cincinnati, possibly more than any other American city, possesses that elusive something which is called "atmosphere" and which for the artist has such an irresistible appeal. It is generally conceded today that technical musical education can be secured in this country quite equal to that secured abroad. And yet with this fact demonstrated beyond a doubt by an increasing number of the very finest artists who have secured all their musical education in this country, why is it that young music students still feel such a powerful urge to go to Europe to secure or finish a

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its history. As time went on this artistic atmosphere, so unmistakably an emanation of the city's musical life, a veritable cloud by day and pillar of fire by night, became more and more apparent. Today it is one of the most conspicuous assets of the city and it is this unquestioned at-

many a vantage point on the surrounding heights the alluring charm of the rolling landscape impresses itself upon the beholder.

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musical education? The answer is again "atmosphere," that indescribable glamor which hangs over European life.

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mosphere which re-enforces for the earnest and serious music student the educational advantages of the Cincinnati Conservatory of Music. Among the city's characteristics or enterprises which contribute so unmistakably to this influence are first of all its picturesque location. Cincinnati, which rests like a crown upon its seven hills from which beautiful and romantic vistas stretch away in all directions, bears unmistakable similarity to many a European city, and no European river offers a lovelier aspect than does the Ohio, winding away among the green Kentucky hills. From

selves, both palatial and imposing in appearance, are situated in the center of a lovely park-like grove with rolling lawns and enormous forest trees which have stood for generations and whose cool and restful shade successfully neutralizes the rays of the summer sun. The grounds are ideal in point of comfort and health. The conservatory itself, built on the highest points of the city, is situated in one of the exclusive resident sections and is surrounded on all sides by many of the largest and most exclusive Cincinnati homes.

(Continued on Page 65).

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ACROSS THE COUNTRY

(Continued from page 55)

numbers and Walter Dunham was the accompanist. Encores were, of course, demanded from both artists.

A sacred cantata—Olivet to Calvary, by Maunder—was given April 13 at the First Evangelical Church, with David L. Ormesher directing.

Sacramento, Cal.—(See Music on the Pacific Slope).

San Francisco, Cal.—(See Music on the Pacific Slope).

Saratoga Springs, N. Y., April 25.—An excellently rendered recital by the Rice String Quartet was presented by the Practice Club at Skidmore Auditorium, April 23. The program comprised Schubert's quartet, op. 125, No. 1; Dvorák's quartet, op. 96, and a group by Mendelssohn, Glazounoff and Mozart. The members are Edward A. Rice, Thomas De Stefano, violinists; Leo Kliwen, viola, and Ernest Burleigh, cello. The work of this organization is very artistic. They are often heard from the broadcasting station at Schenectady.

Syracuse, N. Y., April 28.—The last concert by the Syracuse Symphony Orchestra was given in the Keith Theatre, April 28, with William Berwald conducting. The program was made up of request selections and proved one of the most enjoyable of the season. The first number was Dvorák's symphony in E minor, (New World). The Young Prince and the Young Princess from the symphonic Scherzade, by Rimsky-Korsakoff, completed the first part of the program. These were both played with exceptional success and were heartily applauded. The next group was composed of five dances from the Nutcracker Suite, by Tchaikowsky. In the Dance of the Sugar-Plum Fairy the celesta recently donated to the orchestra by Mrs. H. Winfield Chapin was used with fine effect. The Chinese Dance and the Dance of the Toy Flutes were other signal numbers. A novelty was introduced into the program by the rendition of Handel's Largo from Xerxes by a harp ensemble, with string accompaniments. This proved one of the most popular numbers of the concert. The closing selection was the Overture Solennelle, by Tchaikowsky.

The president of the orchestra, Melville Clark, who has borne the responsibility of the orchestra for two years and done wonders in building it up to its present high level, spoke briefly during the concert and requested even heartier support for the coming season. The concerts have been given Saturday noons at the nominal admission fee of twenty-five and thirty-five cents and the entire income has been paid to the players, share and share alike, after the incidental bills are paid. The officers of the orchestra have served without any compensation and the theater and the attendants have been donated by Edward F. Albee, head of the Keith Syndicate. The present season, while very successful musically, has resulted in the payment of only \$50 per player to the members of the orchestra for the entire season. They have given fourteen concerts including the young folks' concerts and have sacrificed their Saturday mornings for thirty rehearsals. President Clark stated that in view of these facts, the income must be increased and season ticket subscription blanks were given out at the concert for preliminary subscriptions at \$3.50, \$5.00 and \$7.00 for the season, the details of which are to be presented September 15 next. The list of patrons of the orchestra is steadily increasing. Many have assisted in the work of the orchestra either by clerical services or by contributing to the various funds for music and instruments.

Thelma Given, violinist, appeared this week in a recital before the members of the Salon Musicale and was heartily received. Sigrid Onegin, contralto, gave a recital on April 18 in the Temple Theater under the auspices of the Morning Musicale and scored one of the most remarkable vocal successes of any artist presented in Syracuse this season.

S. B. E.

Terre Haute, Ind., April 12.—The Cleveland Symphony Orchestra, Nikolai Sokoloff conductor, recently gave two successful concerts under the management of George Jacob. The afternoon program, conducted by Arthur Shepherd and designed mainly for the school children, was well attended. Mr. Shepherd's explanatory remarks added much to the appreciation and enjoyment of the numbers. The evening concert under Nikolai Sokoloff attracted a capacity audience which enthusiastically applauded the splendid work of this excellent organization. The Beethoven symphony, No. 7, was the principal offering. A feature which contributed much to the general interest was the appearance as soloist of Eugenia De Courcy, a talented local pianist. In this, her first appearance with orchestra, she played the concerto in G minor by Saint-Saëns with the artistic understanding and technical command of a seasoned artist. Miss De Courcy's beauty of tone and brilliant technic re-enforced by her personal charm brought repeated recalls from the enthusiastic audience.

George Jacob recently presented Pablo Casals in a recital. The cellist was accompanied by Edouard Gendron.

A. E. H.

Estelle A. Sparks' Pupils in Recital

Estelle A. Sparks, New York vocal teacher, presented a number of her artist-pupils in recital on the evening of April 14 in the Metropolitan Opera House studio building, 1425 Broadway, New York, before a large and enthusiastic audience. The participants revealed in their work excellent voice placement as well as tonal emission, and fine delivery.

Mrs. Sara Sharkey, dramatic contralto, whose voice is one of lovely quality, sang charmingly O Don Fatale (Don Carlos). Verdi; My Love Is a Muleteer, Di Nogeno; Supplication, La Forge; Pierrot, Slater; two songs by Lily Strickland, Oh Lord, and Lonesome Graveyard, as well as Ah! Mon Fils (Prophete), Meyerbeer.

Harold J. Bray, an unusually fine lyric tenor of exquisite quality, musicianly style and phrasing, created a veritable furor with his finished singing of a group comprising an aria from Handel's Messiah; three songs by Rachmaninoff, and a nocturne by Curran.

Rose Accurso, lyric dramatic soprano, who made great progress during the past season in voice development, sang with splendid verve and fire a group of songs, which were heartily applauded. Her voice is one of very fine quality. Mrs. Lillian Hallock, lyric coloratura soprano, sang brilli-

antly and in good style Ah! Fors e lui, Verdi; Spring Comes Laughing, Carew; Du bist die Ruh, Schubert; My Mother Bids Me Bind My Hair, Bishop, and Murmuring Breezes, Jensen.

Marthe De Keir, coloratura soprano, is another of Miss Sparks' pupils who showed marked improvement since last heard. Her voice now revealed clarity and general development.

A. Sokolson, Russian baritone, despite illness, sang with fervor and authority, and his rich, resonant voice was heard to good advantage, his numbers being Volga Boat Song (sung in Russian), If Thou Didst Love Me, Denza, and Eri Tu (Mask Ball), Verdi.

Miss Sparks accompanied her pupils, materially aiding all the participants in the artistic renditions of their various numbers.

Hughes to Conduct Summer Class

Edwin Hughes, whose summer classes for advanced pianists and teachers have attracted young musicians from every part of the country during the past few seasons, will again conduct a class in New York City this summer. During the present musical season three of Mr. Hughes' pupils made highly successful debuts in New York, earning enthusiastic tributes from both press and public. The young artists who made their first official bow before a New York audience were Dorsey Whittington, Arthur Klein and Solon Robinson. The two last were national prize winners of the National Federation of Music Clubs at the biennial conventions in Peterboro, N. H., in 1919 and in Birmingham, Ala., in 1917, respectively.

A feature of the summer course will be a series of complete recital programs given weekly by artist pupils of Mr. Hughes, thus affording students an opportunity for hearing a number of evenings of piano music at a time when there are no regular concerts in New York.

Students of Elise Ketjen Heard

Elise Ketjen, artist-pupil of Janet Bullock Williams, presented a number of her piano and voice pupils in recital at the Stuart Studio, Carnegie Hall, Sunday evening, April 22. Those participating in the program were Henrietta Gordon, Susan Keizer, Dorothy Jacobs, Minnie Kapenstein, Hubertha Keizer, Hannah Rothstein, Anna Sydow and A. Clark. Miss Ketjen is to be congratulated upon her successful work with some talented pupils. The entire program was given from memory, before an enthusiastic audience. Before coming to this country Miss Ketjen was a graduate of The Hague Conservatory, Holland.

Schofield Closes Busy Month

Edgar Schofield closed a busy month of April with a concert in Wilmington, under the auspices of the Sorosis Club of that city.

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MUSIC ON THE PACIFIC SLOPE

VIOLIN CLASSES IN THE SACRAMENTO CITY SCHOOLS

The first regular teacher for violin and string classes was employed by the Board of Education in Sacramento, Cal., in the fall of 1918. Today, after four and a half years, the work is carried on by two teachers in seventeen buildings, with an enrollment of 340 children. Lessons are given free

their own books, material being furnished those known to be unable to buy it. The classes use Mitchell's Class Method for the Violin (Book I), McIntyre's Ten Melodies from Song Land, Kayser's Progressive Studies for the Violin (Books I and II), Kearn's Six Recreations, Ries' Book II



THE VIOLIN CLASSES OF THE LINCOLN SCHOOL

with many nationalities represented: Russian, Polish, Rumanian, German, Hawaiian, Greek, Portuguese, Italian, Japanese, Finnish, Dutch, English and American.

during school hours with from three to eight in a group, the ideal class being four. Twelve of the schools maintain school orchestras before school conducted by the violin teachers or a grade teacher who has studied at least some of the instruments.

No entrance test or examination is required of beginners. They are simply expected to bring an instrument in good playing condition and to prove what they can do. The first twenty lesson-studies written by the violin teachers are furnished them free and all are given ample time to make good, so long as they give the minimum home practice. In several cases pupils who have been practically monotonous in singing have entered the violin classes and finally earned at least a place among the second violins in the selected orchestra by their strenuous, persistent effort. Such pupils may never make real musicians but they have a keener appreciation of the music of others, they have the joy of the school work, and in some cases they even find the use of their own singing voices in this way.

The work of the first term aims to give the pupil the correct position of instrument and bow, the ability to draw the whole bow and secure an even tone, the use of four strings with good intonation, familiar use of the whole, half, dotted half, quarter and eighth notes in various combinations, and an intelligent use of the key of C. Pupils are reclassified and regrouped from time to time according to individual progress. After the first twenty studies the children buy

(The Positions), De Vaux's Dream Pictures, Sylvan Sketches by Helm-Stoessel, Four Easy Pieces by A. von Alm Carse, and Kreutzer Etudes (grade B and C), according to the average ability of the class. From time to time the advance pupils are given experience in quartet work or double quartet work and have recently appeared in public with such selections as Guida Patini's Scene Champetre and Hope March.

Pupils are expected to be ready to play second violin in the small school orchestras before the close of the first year. Small orchestras are sometimes combined for open air programs with as many as 200 children playing together.

From these orchestras a group of about sixty of the best players is selected for the regular Elementary School Orchestra which meets weekly after school.

A minimum of three hours per week home practice is required of beginners and five hours after the first year. Pupils who do not give evidence of such practice are given

practice report cards which must be filled in each day and returned to the teacher with the parent's signature each week. If this fails a note of warning is sent to the parent and pupils are dropped after a second warning if there is no improvement.

Classes for brass and reed instruments are maintained in the same way. Sacramento now employs one man for full time and one for half time for this work and the bands resulting. About 550 children are enrolled in the instrumental classes for strings and wind instruments.

A course of study, including all requirements and general plans for the music work in the grades is printed by the Board of Education and may be obtained from the Superintendent of Schools, Charles C. Hughes.

The city and individual buildings own a number of the larger instruments—about six violas, four cellos, two string basses, ten tubas, four baritones, ten altos, one oboe, and a number of trombones, saxophones and clarinets, which are loaned in accordance with the following agreement:

This is to certify that I have accepted the loan of a from the Sacramento Public Schools for the purpose of playing in school bands and orchestras.

I agree to take lessons regularly in the school classes and to practice at least one half hour each day.

I further agree to support the orchestra or band by faithful attendance at rehearsals and at public performances authorized by the school as soon as I am ready for such work.

It is understood that I am responsible for the return of the instrument at any time in perfect condition barring the natural wear from proper use and that the instrument is not to be used in any organization outside of the school.

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NOTE.—Failure or neglect to meet the above requirements forfeits not only the privilege of free instruction but obligates the surrender of the instrument.

Peterson Well Received in Oakland, Cal.

Oakland, Cal., April 15.—One of the most delightful concerts that we have had here this season was that given



PART OF THE 200 CHILDREN IN THE COMBINED ORCHESTRAS at McKinley Park, Sacramento.

on February 26 by May Peterson, soprano of the Metropolitan Opera Company. Her program consisted of four groups of songs, which began with old Italian and ranged through German, French, Norwegian and English songs. A number of the songs had to be repeated: Soft Footed Snow, Lie; Le Cœur de ma mie, Dalcroze; Memory, Ganz.

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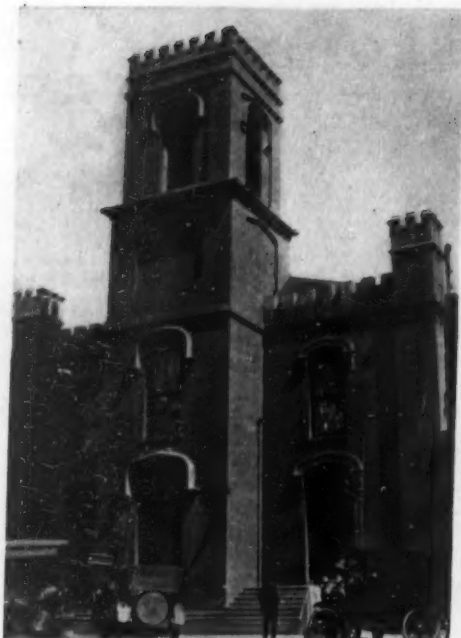
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which, after seventy years of constant service to the community, has been sold to business interests and, unless the movement now on foot for its purchase by the city for a permanent monument to California's early settlers is successful, will be destroyed. This house was the place of many a brilliant concert years ago, and is to-day the best auditorium for music in the city because of its perfect acoustics.

and Little David, Play on Your Harp, Grant-Schaeffer. The encores were: Comin' Thro' the Rye, At the Well, Hageman, Thy Beaming Eyes, Cuckoo Clock, Carry Me Back to Ol' Virginny, De Ol' Ark's A-moverin', Lass with the Delicate Air, and Last Rose of Summer. To quote the Tribune: "Miss Peterson's voice was particularly happily placed in the selections that were of a lyric nature. The Voi che sapete, from The Marriage of Figaro, she sang with much grace. Maria's Slumber Song, by Reger, and Nuit d'Etoile, by Debussy, were other numbers charmingly sung. Memory, by Rudolph Ganz, won an appreciably hearty reception from her audience. Musical perception chiefly distinguishes this singer's work. . . . Miss Peterson makes an especially pleasing appearance on the stage. She has the self-possession, the aplomb, from which a concert singer should never be altogether separated."

H. P.

LOS ANGELES CLOSES SYMPHONY SEASON WITH FINE PROGRAMS

Olga Steeb Soloist at Last Concert of Woman's Symphony—
MacDowell Club to Found a Second Peterborough
on the Pacific Coast—Notes

Los Angeles, Cal., April 28.—April 20 and 21 were the dates of the last pair of symphony concerts and mark the closing of the fourth season of the Philharmonic Orchestra under the direction of Walter Henry Rothwell, a season more brilliant artistically and more successful financially than last year. Without a soloist, the program was given to immense audiences and was received with unabated enthusiasm. The program offered the Brahms symphony No. 1 in C minor, op. 68; L'Après-midi d'un Faun by Debussy, and the Strauss tone poem, Death and Transfiguration.

A few weeks ago the Philharmonic Orchestra presented Mme. and Henry Svedofsky in the Bach concerto for two violins and orchestra as the novelty on the program. Mr. Svedofsky is assistant concertmaster of the orchestra, and both he and his wife are gifted soloists, and their playing of the celebrated but seldom heard work was received with marked approval. The other novel number on this program was a symphonic episode, Euphorion, by Paolo Gallico, a young Italian composer, at one time a student of orchestration under Walter Henry Rothwell, conductor of the orchestra. It proved of considerable interest. The opening number was Beethoven's fifth symphony in C minor, given a splendid reading. The Entrance of the Gods into Valhalla closed the program. The last popular concert was a request program, and as the requests had about equally lain between Wagner and the Russian composers, Conductor Rothwell

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divided the numbers, with the following result: Tschai-kowsky's sixth symphony, Introduction to Act III, from Tristan and Isolde, Wagner; the prelude and Isolde's Love Death, from Tristan and Isolde, and the overture to Die Meistersinger.

Besides the fourteen pairs of symphony concerts and twelve popular concerts, the orchestra has given eight school concerts and thirty-two outside concerts.

OLGA STEEB, SOLOIST AT LAST CONCERT OF WOMAN'S SYMPHONY.

It was universally agreed that never had the Woman's Orchestra played so well as at the final concert, given April 18 at Philharmonic Auditorium, Henry Schoenfeld conducting. The Schubert Unfinished symphony gave opportunity for the excellent string choir of the orchestra, as did the number for strings alone. The piece de resistance was the concerto in G major, No. 4, of Beethoven, with Olga Steeb as soloist. Miss Steeb is not only a favorite musically, but Los Angeles also feels a civic pride in her as well, for she was born and educated in Los Angeles, and her career has been a gratification to a host of friends. Her playing of the Beethoven was refreshing in its clarity, delicacy of delivery and depth of conception. Her climaxes were brilliant, but the entire work was marked by a restraint that in no way interfered with the freedom of enunciation, or with the dramatic passages. Mrs. Schoenfeld's reading was sympathetic and efficient.

MACDOWELL CLUB TO FOUND A SECOND PETERBOROUGH ON THE PACIFIC COAST.

The MacDowell Club of Allied Arts, one of the clubs in this country seeking sincerely to assist Mrs. MacDowell and to further the ideals of the late Edward MacDowell, is about to achieve one of the ambitions it long has held, namely, to found on this coast a MacDowell Colony, a retreat of inspiration and protection for creative artists, similar to the colony at Peterborough, upholding its policies and ideals. Not only are we several thousand miles from the colony in New Hampshire, meaning that the distance is prohibitive to many, but California is ideal the year around for such an enterprise, and our growing numbers of creative artists in all lines of art calls for such a move.

As a beginning for such a fund it is significant that a moving picture theater should offer first aid to the club in its fulfillment. The California Theater presented the club with 6,000 matinee seats for the week beginning April 16, entire proceeds of which should go to the fund. The manager, Mr. Miller, has been insistent on preserving the ideals of this theater, and as a main attraction in so doing has

for years had one of the best orchestras in the city, whose director, Carli Elinor, has in every way upheld the policy. As an added attraction during the MacDowell week, Mr. Elinor gave a program of MacDowell music, the club engaging Claire Forbes Crane, the eminently gifted pianist, to play the last movement of the MacDowell second concerto, the performance of which was an achievement of truly memorable musical value. Mr. Elinor is a real conductor and thorough musician, and his orchestra has an enviable reputation. Their playing of the concerto and of the march from the Indian Suite was equal to almost any symphony orchestra of like size (fifty pieces).

The MacDowell Club looks forward to the busiest and most useful year of its existence next season. A new and beautiful clubhouse is to be erected for its occupation, which will materially assist in the broadening ambitions of the club, and the foundation of the new colony will be a gratification to its devoted president, Mrs. Graham French Putnam, and her efficient board. To Mrs. Anthony Carlson, who sponsored the sale of the seats for MacDowell Week at the California, much credit is due.

J. C.

Brahms' Rhapsodie Sung at Scranton

Friday night, April 20, at the Town Hall Auditorium, John T. Watkins established a new musical record for the City of Scranton in presenting Brahms' Rhapsodie. The choir was Maestro Watkins' prize winning Jungermannchor, the contralto carrying the important solo part being Kathryn Meisle. All three—conductor, choir and soloist—covered themselves with glory.

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CHICAGO

(Continued from page 45)

were badly defeated by those from small towns. The affair adds great lustre to the Chicago Musical College, which institution has grown by leaps and bounds since Carl D. Kinsey took charge a few years ago. For next season the Chicago Musical College already announces prizes similar to those given this year.

CARA VERNON AT LYON & HEALY HALL.

All through the week, beginning April 30 and ending May 5, Cara Vernon, the gifted pianist, who has just returned from a prolonged stay abroad, appeared at Lyon & Healy Hall in piano recital before large and enthusiastic audiences. Heard for the purpose of this review, last Friday afternoon, in her last group, comprising Rachmaninoff's humoresque, Godowsky's Alt Wein, Prokofiev's prelude op. 12, No. 7, Royce's interlude and Debussy's Gardens in the Rain, she impressed this reporter as agreeably as she did the critics of Berlin and other large cities of Europe, where she played recently. On her program also were found Brahms' ballade in G minor, three Chopin selections—nocturne in F sharp major, etude, op. 25, No. 7, and valse in E minor—and Ravel's sonatine. Many professionals took occasion to hear Miss Vernon anew and to mingle their plaudits with those of the general public. The Lyon & Healy artist series has included many splendid artists and Miss Vernon's appearance was a happy addition to the list.

KARL RECKZEH PRESENTS PUPILS.

A piano recital by students of Karl Reckzeh took place Sunday evening, April 29, at Kimball Hall. Anna Kaufman opened the program with a very clear reading of Bach's concerto in D major. She was followed by Lillian Karish, who demonstrated her pianistic ability and equipment in Hummel's A minor concerto. Mary Sindler played the seldom heard Rosenhain concerto in D major. Miriam Horwitz distinguished herself in Beethoven's C major concerto. Harriet Mason, like all the other soloists, reflected credit on her teacher by a beautiful reading of the Mozart concerto in C major. Wilhelmina Harrison won much applause from the large audience at the conclusion of the Beethoven concerto in E flat major. Kathryn Anderson showed the result of good training by her reading of the Saint-Saens G minor concerto. Mildred Heyman played with refinement the Grieg concerto in A minor. Molly Niemkowski interpreted brilliantly the Arensky concerto in F minor and Margaret Wilson had the distinct honor of concluding the program with a fine rendition of the MacDowell D minor concerto. A very comprehensive program all to the credit of Mr. Reckzeh and his brilliant and serious class!

BUSH CONSERVATORY NEWS ITEMS.

Prof. Otakar Sevcik, the world renowned violin teacher and author of standard technical works for violin, has offered a scholarship of weekly lessons in his class at Bush Conservatory. Prof. Sevcik will hear applicants for the scholarship on Wednesday, May 16, at 2:30 p. m., in the recital hall of Bush Conservatory. Many ambitious stu-

dents of violin have made application for a hearing in the hope of winning the privilege of lessons with the world-famous teacher of Kubelik, Morini and Kocian.

Lyon & Healy, the Chicago music house, has offered again this year a fine old Italian violin to the most talented student in the class of Richard Czerwonky at Bush Conservatory. The violin will be awarded in an open competition to be held at Bush Conservatory, Wednesday, May 9. The judges will be Otakar Sevcik and Jacques Gordon.

Advance enrollments for the summer terms at Bush Conservatory indicate that classes of this progressive institution will be filled with a tremendous enrollment during the summer months. The ten weeks' term opens May 23, the six weeks' and the five weeks' terms respectively on June 27, the former lasting until August 6. The Normal Classes will be full as usual with ambitious teachers who find the classes under President Bradley and Edgar Brazelton of great value. A special course in children's work will be given by Ethel L. Marley.

The free scholarships to be given by the artist-teachers of the Conservatory have created a great deal of interest and numbers of applications. The examinations for these scholarships will be held on June 23 and 25 in the Conservatory recital hall.

BEDUSCHI PUPIL HEARD.

William Rogerson, tenor, professional pupil of Umberto Beduschi appeared as soloist in the Stabat Mater and the New Earth with the Carson-Pirie Chorus on April 27, at Orchestra Hall.

JEANNETTE DURNO PUPIL TO GIVE RECITAL.

Isabel Ebert, a talented artist-student from the well known Jeannette Durno Studio, will be heard in a piano recital at Lyon & Healy Hall, on Thursday evening, May 17. Miss Ebert has arranged a comprehensive and most interesting program.

GUSTAF HOLMQUIST CONCERTIZING.

Concerts are still keeping Gustaf Holmquist, the distinguished basso, constantly busy. On April 25 he sang at the Pittsburgh (Kans.) festival; May 1, he sang the Messiah in Joplin (Mo.), and is now filling engagements in Kansas City, Topeka and Lindsborg (Kans.), Galesburg, Moline and Rockford (Ill.).

AMERICAN CONSERVATORY NOTES.

The public contests in the various departments of the American Conservatory will be held at Kimball Hall, beginning with the contest for appearance at the Commencement Concert, to be held at the Auditorium, by members of the post-graduate and diploma classes. The contests will be decided by boards of adjudicators who are not members of the faculty.

The examinations in the various branches will begin Monday, May 7, with the Normal Department and continue to the end of May.

All indications point a record-breaking attendance at the Summer Master School of 1923, as well as the regular session. Applications for lesson reservations for Josef Lhevinne, Delia Valeri and William S. Brady are coming in daily, and the Public School courses directed by George

H. Gartlan, O. E. Robinson and David A. Clippinger will be largely attended.

Kenneth Fiske, violinist; Esther Gielo, soprano, and Joseph Brinkman, pianist, will give the musical program for the benefit entertainment of the Daughters of the G. A. R. at the Playhouse on Friday afternoon, May 18.

FRANK WALLER RETURNS TO CHICAGO.

Frank Waller, the widely known pianist, accompanist and conductor, has just returned to Chicago after a triumphant tour in Europe, where he conducted several orchestras and received the full approval of both the public and press.

RENE DEVRIES.

A. K. Virgil Memorial Dedicated

St. Petersburg, Fla., was the scene April 17 of the dedication of a rugged granite boulder in memory of the life and work of the late A. K. Virgil, undoubtedly one of the greatest teachers of piano technic of modern times. City officials attended the dedication, and arrangements were in charge of Edith Tadd Little, representing the widow. Mayor Pulver paid a tribute to Mr. Virgil, and the Kiwanis Quartet sang, a brass quartet from the Sunshine City Band playing One Fleeting Hour. Rev. Dr. Poulson delivered the principal address, a telegram from Mrs. Virgil was read, Miss E. Dodd attending the dedication as the personal representative of her sister, Mrs. Virgil. Thus was dedicated the fitting memorial to the work of one whose influence on technic in piano playing was and remains great.

Beniamino Gigli Concertizing

After finishing his season with the Metropolitan Opera Company in Atlanta—appearing in Romeo and Juliet, L'Africaine, and Traviata—Gigli immediately commenced his concert tour. He was heard in Memphis with the Beethoven Club on April 30 and appeared at the Spartanburg Festival on May 4; in a recital at Pittsburgh on May 7; in concert at Jersey City on May 10, for the benefit of Christ Hospital. He will sing at the Waldorf-Astoria on May 12, with the Rubinstein Club; at the Ann Arbor Festival on May 16, and at the Evanston Festival on May 30. On June 5 Signor Gigli will sail for Italy, where he is planning to spend the entire summer.

Edward Johnson Sails May 16

Edward Johnson, tenor of the Metropolitan Opera Company, will sail for Europe on May 16 to spend the summer in Italy. He will return for a concert tour extending from October to January, after which he will appear at the Metropolitan for the remainder of the season.

La Forge Pupil Makes Good at Short Notice

Florence Barbour, pupil of Frank La Forge, was called upon at about an hour's notice to play for Greta Torpadie, who substituted for Mme. Matzenauer at a concert on Friday afternoon, April 6, at Aeolian Hall, and provided artistic accompaniments.

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OPINIONS OF THE PRESS**"One of the Most Accomplished Vocalists"**

"Mrs. Littlefield is one of the most accomplished vocalists the managers are presenting," wrote the reviewer of the Christian Science Monitor recently. "She should make an afternoon in a club schedule or an evening in a concert course go as successfully as any soprano who is without opera experience. She is particularly interesting in her choice of program, selecting enough works from the familiar song repertory to let listeners indulge the pleasure of memory, and selecting the kind of unfamiliar works that are worthy the attention of an earnest audience."

Equally successful in recital, oratorio and orchestral concerts, Mrs. Littlefield has had numerous appearances with



LAURA LITTLEFIELD

such organizations as the Boston Symphony Orchestra, the Handel and Haydn, and Cecilia Societies of Boston. Thus, after a recent appearance as soloist with the Boston Symphony, H. T. Parker said in the Boston Transcript: "Her fresh and vibrant tone-quality was the means of injecting emotional life into the three love-songs, and only an unusual versatility of skill, only an artist's fond study and rare intuition could have caught the moods so aptly and unmistakably of Mozart's aria from The Shepherd King, gentle, tender, tinged with wistfulness; of Rameau's ariette from a ballet on the Jealous Juno, in which Apollo sighs for Daphne with a bright, as against Mozart's softer, grace; sprightly and minutely polished, but still amorous; of Duparc's Phidyle of more liberated emotion, glamorous and dreamy, a century's advance in the resources of tonal love-making, with even a suggestion of the nocturnal Tristan. Mrs. Littlefield has a way with recent French songs, so much in fashion now. Where most of our singers make them sound more artificial than they properly are, she finds the kernel of the feeling and the imaginative suggestion, and to this her excellent French and her clear diction lend much. Most distinctive was the number from Rameau, not only because it was unusual in this day, but also by virtue of the harpsichord for accompaniment. Mrs. Littlefield fell into the spirit and verve of the period with clear enthusiasm; she executed the florid interlude of Mozart's aria as one likes to hear such embellishment—lightly and aptly, skimmingly, and yet with no slurring."

Said the critic of the Boston Post: "Mrs. Littlefield is known as an artist who combines very happily vocal excellence and fine musicianship. Her accomplishments are broad and she shines in oratorio as well as in concert. Mrs. Littlefield sang with unusual intelligence, with clear enunciation and good control of her voice."

Equally significant is the opinion of the reviewer for the Boston Globe, as follows: "Mrs. Littlefield's pure and clear soprano voice served well. Faultless diction and intelligent control of voice further enhanced the beauty of her singing. Mrs. Littlefield uses her voice, a lyric soprano of good quality and proportions, with the skill and confidence of the well-schooled singer. The highest register is well developed and gives a suggestion of dramatic quality which should make it an effective voice with an orchestra."

After a recent engagement in Cleveland, James H. Rogers, of the Cleveland Plain Dealer, said of Mrs. Littlefield that "Her voice is clear, telling and flexible, and she controls it with much ease."

Additional tributes to her art followed this singer's recent appearances in New Bedford and Lowell, the New Bedford Mercury stating that "Mrs. Littlefield proved to be an accomplished concert singer with an agreeable voice, which she uses with splendid artistry, and an agreeable personality which appealed at once to the auditors. Her English diction is perfect—not one word was lost—and, at the same time the musical tone was never sacrificed to it."

The reviewer for the Lowell Courier-Citizen wrote: "Mrs. Littlefield's solos were well-chosen and served to display a thoroughly musical voice, capable of charm alike in songful and in florid numbers. The old English number by Arne was sung simply but effectively, while in the Habanera there was the swing and rhythm that characterizes the cadences of the Spanish dance measure. The singer was warmly applauded and gave added numbers in response."

A graduate of Radcliffe College, Mrs. Littlefield brings to her art an atmosphere of culture that enhances her musical gifts. The records which she has made for the Victor have served to popularize her singing and she is in great demand as a concert artist.

Worth While to Hear Patton, Says Critic

Fred Patton is one of those artists who always receive superlative praise on the part of the critics wherever they

appear. The accompanying excerpts are representative of those which the bass-baritone has inspired the newspaper men to write this season:

In Elijah the principal solo part is written for a bass voice and no one better able to sing the part could have been secured than Fred Patton. He has a voice of wide range and beautiful tone, and the ability to give it any color he desires. . . . If every other feature of last night's entertainment had been unworthy of note it would have been worth while just to hear Mr. Patton and the society is to be congratulated on being able to get him.—Elizabeth Evening Journal, March 21.

Mr. Patton, who possesses a rich bass voice of wide range, had the principal solo part of Elijah. Although the role calls for ten solos, Mr. Patton's artistry was never monotonous.—Elizabeth Evening Times.

Tenor Sorrentino Returns from Tour

Umberto Sorrentino, tenor, has returned from a tour of three months, when he sang in many concerts in various eastern states, including those of New England, and New Jersey, Pennsylvania, D. C., and Ohio. His spring tour began April 15, to last until May 30; everywhere he appears he meets with fine success, and in many cases is immediately engaged for 1923-24. After he sang in Providence, R. I., the Journal of that city spoke of his "voice of surprisingly warm richness, with ample and colorful tones," also mentioning his musicianly use of it. When he sang in Akron, Ohio, a local paper had much to say of him, such as "The flashing smile, the eloquent eyes, the romantic appearance will long stand out in memory." There was more about his "dramatic and vivid effects, his spirit and characterization, emotionally colorful tenor voice," and also the audience listened breathlessly. His temperament, culture, exuberance and taste were referred to in the Akron Journal. His singing of Neapolitan songs is especially praised, "and took the audience by storm, coming straight from a joyous heart, naive, sunny, volatile, full of smiles and signs." Applause showed no signs of abating, so he sang the Sob Song from Pagliacci, with a triumph of vocal art, and the musical gem of the evening. A typical Sorrentino press notice is the following, dated April 2, Greensburg, Pa.: Seton-Hill College had the pleasure of hearing the great tenor, Umberto Sorrentino. As he had been here before, he was heartily welcomed as an old friend. Merely mentioning that "Sorrentino is singing tonight," was enough to draw all the girls to Caeleian Hall



UMBERTO SORRENTINO

where the concert was held. Sorrentino's wonderful voice, together with his charming personality, never fail to win his audience. This was very evident by the repeated demands for encores, the heavy applause, and such whispers as "Isn't he splendid." Arioso from Pagliacci and Che gelida manina from La Boheme are worthy of particular mention. Both were sung well, with much feeling and appeal.

Matzenauer in "Magnificent Recital"

Margaret Matzenauer sang in Syracuse, N. Y., March 26, and aroused the critics and audience to great enthusiasm:

In Wagnerian roles she excels, and when it comes to concert Mme. Matzenauer displays a legato that is most beautiful at all times together with the fine qualities of phrasing. There was ravishing beauty in her arias, especially the gavotte from Thomas' Mignon. It is not so often heard, and the manner in which Mme. Matzenauer sang it last night was fairly bewildering in its true musicianship and vocalization. Her French group included works of Coquard and Fouldrain, and in these she displayed a remarkable range for a contralto. Her singing of La Forge's Before the Crucifix was beautiful in its sympathetic treatment, and won for the singer a real ovation.—Post-Standard, March 27.

Margaret Matzenauer, contralto, was heard last evening in a magnificent recital. It is seldom indeed that one hears a voice with the tremendous range and variety of tone as that of Matzenauer. The charm of this particular artist extends far beyond mere range and other technical matters. To begin with, the voice is as smooth as velvet and as effortless as breathing fresh air. She is a very great artist with a rich and wonderful voice who gave of her best last evening. It is small wonder that critics have been almost unanimous in their praise of her art.—Herald, March 27.

Ethel Newcomb Pleases Toronto

When Ethel Newcomb appeared in Toronto, Canada, on March 21, for the first time, the pianist made an unusually fine impression. Following are excerpts from the press comments:

The hall of the Toronto Conservatory of Music was crowded to its capacity last evening by a representative audience of music-lovers to hear the brilliant American pianist, Ethel Newcomb, in recital. In a program that represented various composers Miss Newcomb delighted her hearers for one hour and a half and fully sustained the high reputation she has attained as an accomplished technician and interpreter. She was prevailed upon by enthusiastic applause to add to her program several extra numbers.

Miss Newcomb has a very flexible, elastic touch, which dazzles in rippling passages, staccato and arpeggio work, while in music of grandiose, sustained sonority she never forces the instrument. As an interpreter she is well controlled in avoiding extreme licenses either of phrasing or tempo rubato, and her reading is consequently devoid of extravagances.

Miss Newcomb was the recipient of several fine floral offerings, but what must have been more gratifying to her was the evidence that the audience would have been glad had she played for another half-hour at least.—Globe, Toronto, March 22, 1923.

A very unusual combination of brilliancy and delicacy is the chief attribute of the playing of Ethel Newcomb, the American pianist, who was heard for the first time locally at the Conservatory of Music Hall last night. You will not often hear a greater technical adroitness

than that possessed by Miss Newcomb. She plays with remarkable lightness and clarity. As soon as the pianist began the group of études by the same composer, it was apparent that she had reached the field in which she excelled. Not only was her deftness exquisite, but she played with a tone that was beautiful in its shading and finely contrasted passages. If there was anything that Miss Newcomb did better than the Chopin Etudes, it was the group of modern music. Her delicate tonal coloring and her insight suited the poetry of Debussy, and she played *Danses de Delphes* and *Poissons d'or*, with a perfect understanding of the French composer's spirit. The Pavane, by Ravel sounded almost conventional, so lyric was the quality that the pianist put into it, but best of all was *Petite Valse* (D'Indy). In a composition like this one, with its grace, rhythm and brilliancy that never becomes florid display, the finest side of Miss Newcomb's art comes to the fore. It was the biggest moment of the evening. If the pianist pays us another visit, we hope that she will include that number in her program.—Mail and Empire, Toronto, March 22.

Alexander's Debut with Rochester Philharmonic

The newly formed Rochester (N. Y.) Philharmonic Orchestra made its debut in a concert at the Eastman Theater, Rochester, on the evening of March 28. Arthur Alexander conducted and the local press was unanimous in the tribute accorded him.

For its first concert it had the added stimulus of the leadership of Arthur Alexander, who has been conducting the theater orchestra since September and is responsible to such a large degree in the moulding of these theater musicians into men who do credit to the city's philharmonic. Some expert assistants to the orchestral body were imported for the concert, but I feel the real credit for the tremendous success is due to Mr. Alexander.

And, ever while we were swept off our feet by the magnificent leadership of Mr. Alexander, we could not quite let ourselves go completely. We realized that with this newest of the great orchestra leaders it was a case of "Ave atque vale," since it was bruited about the lobby and corridors of the theater that Mr. Alexander severed his connection with the orchestra and the theater with this concert.

But it was a most triumphant personal farewell to Mr. Alexander. He proved most conclusively that he is the material of which great conductors are made, and the audience proved to him that the music lovers of Rochester recognized and appreciated his genius.—Rochester Evening Journal, March 29, 1923.

At the conclusion of the famous *Pathétique* Symphony of Tchaikowsky, which was the tour de force of the program, he was given an ovation greater and more genuine than that ever given any other conductor within my memory. He was called back to his desk time and time again, while he modestly tried to give the credit to his men for the stunning performance of the symphony. Then the flowers began to come down the aisle, tributes that spoke eloquently of the regard in which Arthur Alexander, the man and the musician, is held in Rochester.—Evening Journal, March 29, 1923.

Arthur Alexander showed himself yesterday to be a masterly conductor fully equal to the task that the direction of a Symphony Orchestra laid on him. It is hardly necessary to say of what importance the conductor is in the playing of an orchestra. It was particularly in the *Götterdämmerung* number that Alexander showed himself a real master. The orchestra carried out his intentions in a way that is to be expected only from an organization that has been assembled with the utmost care.—Rochester Herald (Translated).

Mr. Alexander had his men last night under fine discipline and in complete sympathy with his interpretations. His program demanded good ensemble technique; dramatic intensity of tone and of spirit, and these were adequately at hand to the director throughout his program.—Rochester Democrat, March 29, 1923.

It is gratifying to record that the orchestra, under the leadership of Conductor Arthur Alexander, won its laurels, last evening, on present merit. Mr. Alexander and his men gave the Tchaikowsky Symphony No. 6, known as *Pathétique*, a reading last night of which they may justly be proud and which was recognized by the audience as being a real achievement. The conclusion of the symphony was a signal for a most spontaneous ovation. The audience, with an earnestness that could not be misunderstood, recalled Mr. Alexander again and again while the aisles were clogged with ushers bringing forward baskets and sheafs of roses and other flowers.

The frequent ovations given to Conductor Alexander were evidence of the appreciation of Rochester musicians of the splendid piece of work which he has done in bringing the Rochester Philharmonic Orchestra to its launching. He is to be congratulated on his accomplishment.—Rochester Times, March 29, 1923.

The Art of Gay MacLaren

In speaking of Gay MacLaren's performance at Little Rock, Arkansas, Kay Tallquist, of the Arkansas Democrat, says:

Gay MacLaren in her reproduction of "Enter Madame" proved herself an artist in every sense. There was a transcendental interpretation of the spirit which animated the characters which might be called the puppets of the play.

But they were not puppets, these diverse human elements which life presented in a kaleidoscope of comedy, tragedy and human error. That Gay MacLaren could create without stage setting, lighting effects, costuming or actors an illusion which completely obsessed her critical audience with the vision of reality, which refused to be broken even at the close of her performance, ranks her an artist beyond the descriptive element of mere words.

And Gay MacLaren's art lay not in producing a play but in making a dozen characters, diverse in every essential degree, appear as vividly real to that audience as though they occupied the apartment across the hall.

Another notice similar in tone comes from Connecticut:

It did not take long for the audience to realize that they were witnessing the performance of an unique artist who would be able to deliver all the advance notices had promised and perhaps some besides.

It didn't seem to make any difference whether the character to be portrayed was male or female, young or old, eccentric or common ordinary citizen, Miss MacLaren seemed to be that personage and to be able to make the audience see in her the character she was imitating. Tones, intonations, movements and mannerisms of the originals were marvelously shown. One didn't need to look if listening, or to listen, if looking, to know which character was being portrayed. . . .—The Evening Day, New London, Conn., March 13, 1923.

Klibansky Artist Pupils Score Success

Lottie Howell, artist pupil of Sergei Klibansky, is meeting with splendid success on her tour through Maine. Mr. Klibansky received the following telegram from W. R. Chapman, director of the Maine Festivals:

Bath, Maine, April 17, 1923.
Miss Howell meeting with tremendous success with Chapman Concerts. In splendid voice. She is a wonderful little artist, and you should be proud of her. Beautiful concert last night at Lewiston and very fine press notices. (Signed) W. R. Chapman, Director of the Maine Festivals.

Miss Howell was booked for the following towns: Groveton, N. H.; Bethel, So. Paris, Wilton, Farmington, Livermore Falls, Rockland, Damariscotta, Waterville, Skowhegan, Belfast, Old Town, Bangor, Machias, Calais, Houlton, Presque Isle, Millinocket, Dover, Biddeford, Augusta, and Brunswick, Maine; Berlin and Lancaster, N. H. After her Maine tour Miss Howell has been engaged to give concerts at the Southern Seminary, Buena Vista, Va., and Stuart Hall, Staunton, Va., May 10 and 12.

Other Klibansky pupils have also been in demand. Alice Claassen sang successfully at the 22nd annual reunion of the Ancient and Accepted Scottish Rite in San Antonio, Tex., April 9, 10 and 12. Lydia Kohler has been substituting at the Park Presbyterian Church, Newark, N. J. Cyril Pitts has been singing at the Second Presbyterian Church, Elizabeth, N. J. Alveda Lofgren was the soloist on Easter Sunday at the First Baptist Church, Bloomfield, N. J. Grace Marcella Liddane gave a recital at the Henry Meinhardt

Association on April 13. Emma Canada, Emmy Brown and Florence McRee were soloists at the Renaissance Club in Memphis, Tenn., during the month of April. Miriam Steelman has been re-engaged at the First Presbyterian Church in Trenton, N. J. A. Marentze Nielsen was the soloist at Mr. Goldsworthy's organ recital given at the Washington Irving High School on April 8.

Mr. Klibansky will give several pupils' recitals at Wur-litzer Hall the latter part of May.

Karl Riedel Is Well Established

Karl Riedel, assistant conductor at the Metropolitan Opera House, teacher of Florence Easton, Mme. Sundelius, Mme. Peralta, Mr. Kingston, accompanist in Germany of Paul Bender, Herman Jadowker, Jaan Maucin, Leo Slezak, Elena Gerhardt, Heinrich Knotte, and others, arrived in New York September 15, 1922, and since then has appeared as accompanist as follows: recitals, February 13, at the residence of Mrs. Cornelius Vanderbilt, with George Meader (Metropolitan Opera); February 7, song recital by Elsa Riefflin; April 19, Haile-Koncert (George Meader); April 22, Josef Schwarz, Liederkrantz Concert; January 17, Hotel Astor, Mrs. Adler; January 8, Carnegie Hall, Jonan Mancu; January 4, Jordan Hall, Boston, Jonai Haven; December 6, Town Hall, Karl Schlegel (Metropolitan Opera); December 17, Educational Alliance, Mme. Bori (Metropolitan Opera); January 22, Washington, Mme. Bori Recital; November 12, Hippodrome, Julia Claussen; March 6, Aeolian Hall, Emma Patton Hoyt; December 9, American Music Optimists, Waldorf-Astoria; February 22, Portland, City Hall, song recital, George Meader; February 25, Hippodrome, Mr. Tokatyan (Metropolitan Opera); January 21, Aeolian Hall, song recital, George Meader; January 12, Newark, song recital, Paul Bender, and February 5, Brooklyn, Academy of Music, Paul Bender.

Some press excerpts follow:

K. Riedel, who proved with this one concert that he must be reckoned among the very best accompanists in the field today.—Musical Courier.

Mr. Riedel, a new-comer, whose accompaniments were most delightful.—Times, February 22.

Very fine interpreter. Won several honors.—Evening Mail, December 7.

Riedel a skillful accompanist.—American, December 7.

Riedel contributed a big share of success by his fine accompaniments.—Tribune, December 22.

He is an accompanist of authority, thorough artistic understanding, and technical mastery.—Staats Zeitung, November 30.

With feeling, good tone, and color.—Washington Herald, January 23.

In Dr. Riedel the violinist-Manen found an accompanist of rare talents.—Staats Zeitung.

Karl Riedel will devote his time in May, June and September to the coaching of operatic and concert artists in German, French and Italian.

1,500 Enjoy Werrenrath in Lowell

Reinald Werrenrath sang to an enthusiastic audience in Lowell, Mass., on April 10, and April 11 the critics eulogized him as follows:

No finer song recital than that given by Reinald Werrenrath ever has been heard in Lowell. 1,500 were present to enjoy him and for two full hours drank in the beauty of his voice and were thrilled at the Metropolitan star's matchless artistry. And, indeed, Werrenrath is an artist in every sense and meaning of the word. A voice of rare beauty which performs with consummate ease at the dictation of a highly cultured ear, of course is the corner-stone of his success, but upon that splendid foundation he has fabricated a musical structure of surpassing excellence in which technique, verve, artistry and personality play equally important roles.

Is it any wonder his audience was loath to let him go and stood in the aisles and even came back into the building to hear him sing King Charles?—Lowell Sun.

To beauty of voice Werrenrath adds the resources of a cultured mind, an appreciation of poetry, expressing the thought behind the song. Sung as he interprets them, they are always musical, but they are something more than that. And there is the real secret of Werrenrath's appeal. Beautifully moulded and phrased, the two old Italian numbers, at the opening of the program served to show the admirable qualities of his voice. Few singers catch the feeling of the old Irish and Scotch airs more sincerely or express them so simply.

It is no exaggeration to say that musically the familiar prologue from *Pagliacci* has never been better sung than it was last night. Not an emphasis of the text was lost, the declamatory passages were capitally managed and the intervening melodies beautifully and expressively delivered. All that has been said here hitherto as to the admirable qualities of Mr. Werrenrath's singing might be repeated and it would be possible to add new points to the list.—Lowell Courier Citizen.

Loisa Patterson a Palm Beach Favorite

There has never been a musical season in Palm Beach which won more favorable comments for Bchman and his band than the one just completed. The soloist was Loisa Patterson, and the papers constantly commented on the popularity of this artist and many efforts were made to extend the season in order to keep the popular singer there. In the Palm Beach Post, March 29, after half a paragraph devoted to his open letter to the Forum column, Mr. G. O'Leary, an official of the Police Department, had the following to say:

A band that can produce music of such a marvelous nature as I have stated, requires no words of commendation from me but rather that of congratulations, for having attained to such a state of perfection in their profession they are not only good musicians but they are men of excellent character and will bring credit to any organization to which they may belong. Miss Patterson has not only proven herself a great singer during the season but she has been a shining example of womanly modesty and will be long remembered by those who heard and saw her while here in W. P. B.

Bori and Chamlee Score in Traviata

The accompanying paragraphs, referring to the appearance at the Metropolitan of Bori and Chamlee in *Traviata*, speak for themselves:

The Violetta was Lucrezia Bori, the Alfredo was Mario Chamlee, and between them doings in the Paris of Louis Philippe took on a new and fascinating flush. Miss Bori satisfies the ear, caresses the eye and stimulates the imagination. She is no mere music box. She is a very loving, most loving, and poignantly suffering woman of flesh and blood—in short a singing actress of rare flavor and charm.

Mr. Chamlee was a worthy companion. If the young American tenor continues to sing as he sang last night, and act with the same simplicity and youthful spontaneity, his warmest admirers can wish nothing more. He sang with luscious tone, with freedom and above all with the taste which the young French aristocrat ought always to show, but of which operatic tenors nine times out of ten have not the slightest conception. He never confounded loud noise with the expression of passion, and sang and acted with a tenderness which lifted the part

(Continued on page 66)

STEINWAY

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Despite the fact that the theatrical season is slowly waning and summer musical revues are taking the limelight, last week had several openings.

The Russian Opera Company, after a year of touring the country, came again to the Jolson Theater for an indefinite run, though indications are that it will be a very short season. It is a potpourri and called *A Night of Love*.

A second attempt at presenting a Jewish play translated for local consumption, was in the presentation of *The Inspector General*, with Maurice Swartz as the star. As with *Anathema*, Another Jewish drama which closed after an uneventful stay, *The Inspector General* also occupies the Forty-eighth Street Theater. From all indications this second attempt will sink below the surface, not even leaving a ripple.

My Aunt from Ypsilanti, a comedy, opened at the Bijou Theater also last week. The cast contains many well known names, and strive as they might it seems to have been a long struggle. The play is an adaptation of the French of Gavault by Harry (Henry) Baron. It is problematical, the fate of *My Aunt from Ypsilanti*, but it may surprise everyone and have sufficient following to stay for a few weeks.

The fourth opening of the week was *Pride*, a three-act play by Thompson Buchanan, at the Morosco Theater. *Hilda Spong* was among the bright spots of the production. There were varied and sundry criticisms of this newest offspring. There is both good and bad criticism but most reviewers seem to agree that it may stay for a while.

THE HIPPODROME.

The fate of the Hippodrome, New York's largest playhouse, is still undecided. One day the report is that a mammoth hotel will occupy the famous site, and then again there are conflicting stories regarding new ownership. This is the time of the year for general house-cleaning and it is not surprising that we receive varied and sundry reports. The Hippodrome has existed for eighteen years. The season closed with considerable interest on the part of the public, the management claiming 10,000 persons attended the last two performances. There was considerable celebration on the part of the entire company and the managerial staff.

CLOSINGS.

Among the plays which ended last week was *Kiki*, at the Belasco, having played seventy-five consecutive weeks.

Chauve Souris, the Russian Company headed by Balieff, ended with a record season of sixty-five weeks. Mr. Gest promises that the Russian Company will return to New York in the early fall.

Ethel Barrymore's play, *The Laughing Lady*, will close a successful season at the Longacre.

Papa Joe, at the Lyric, followed suit. The *Inspector General* also closed before we could go to press. *Elsie*, a rather attractive little musical comedy, did not survive long at the Vanderbilt, nor did *The Exile* at the Cohan, *Sylvia* at the Provincetown, and *Cyril Maud* and his imported company of *Hi Winter Comes*, at the Gaiety.

A NEW ART THEATER.

We have a new art theater—this time the Ethiopia, a company of negro players which began a season of repertory at the Frazee Theater. The opening play is Oscar Wilde's *Salome*. This company first came into prominence last season by playing in Chicago, and the young woman who interpreted the part of *Salome* received unusually good criticism for her work.

THE STRAND.

Selections from *Il Trovatore*, played by the Strand Symphony Orchestra, Carl Edouarde conducting, opened the program at the Strand last week. Kitty McLaughlin, soprano, and Fernando Guarneri, baritone, sang the duet from that work, thereby adding to the effectiveness of the number. Norma Talmadge, in *Within the Law*, did some excellent work, and as a prologue to the feature there was a street dance by Anatole Bourmann and Mlle. Klementowicz to a medley of old time melodies that scored a distinct hit. The Strand Male Quartet, looking very much as if they actually did belong to the New York police force, sang *Botsford's Four of the Finest* in their usual excellent style. The Mark Strand Topical Review, a new Earl Hurd comedy, *The Movie Dare Devil* and the organ solo by Percy J. Starnes, Mus. Doc., and Ralph S. Brainard, completed the bill.

THE CAPITOL.

The feature picture at the Capitol was *Backbone*, adapted from a story by C. B. Kelland. The principal theme of the musical score was especially composed by Lewis Gensler.

The feature musical number was presented by the young pianist, Nadia Reisenberg. She played Paderewski's *Polish Fantasia*. Her performance was very creditable. Aside from the fact that she displays considerable technical skill for one of her years, she also has a remarkably good interpretation.

The orchestra, under the direction of Erno Rapee, again played the Tchaikowsky 1812 overture, and, as upon many occasions in the past, Mr. Rapee directed the number with consummate musicianship. His musicians played this favorite selection as well as any of the symphony orchestras heard here this past season. As a divertissement Mr. Rothafel offered *Impressions of the Fortune Teller*, Victor Herbert. The number was accompanied by the orchestra, the entire Capitol ensemble taking part in addition to the ballet corps and principals. The soloists were Desiree LaSalle and Evelyn Herbert. J. H. Mason and J. P. Coombs also took part. The program ended with an organ selection by the chief organist, Dr. Maura Cottone.

THE RIALTO.

Pola Negri's new picture, *Bella Donna*, proved to be such a drawing card that, after two weeks at the Rivoli, the film was shown at the Rialto. The same musical program which was offered at the other theater was reproduced at the Rialto. The picture drew unusually large audiences for the three weeks.

THE RIVOLI.

The program at the Rivoli last week opened with an excellent rendition of the *Sakuntala* overture of Karl Gold-

mark, played with verve and careful attention to nuance by the Rivoli Orchestra, under the direction of Josiah Zuro and Emanuel Baer. Music lovers who are in the habit of attending the Rivoli will welcome with sincere appreciation the return of Mr. Zuro, whose capable hand was evident at once in the performance given by the orchestra. The color organ, known as the Clavilux, invented by Thomas Wilfred, which had been seen before at this house, occupied a prominent place on the program. George Vail, at the console, succeeded in producing what was truly a symphony in color. The *Serova Dancers*—Alma, Helen, Hedwig, Elma and Lucia—delighted with a characteristic dance to the music of Leo Delibes' *Czardas*. Thomas Meighan, who has come to occupy a prominent place in the affections of motion picture audiences, was the cinema attraction in that popular work of Rex Beach, *The Ne'er Do Well*. Too many liberties had been taken with the story as written by Mr. Beach to please the writer, but those unfamiliar with the story declared themselves delighted with the work. The Rivoli Pictorial and a Max Fleischer Inkwell cartoon completed the program.

MAY JOHNSON.

Programs by Saenger Students Enjoyed

The series of concerts at the Wurlitzer auditorium by Oscar Saenger students and the Thursday afternoon teas at the Saenger studios during the season have been very well attended. It is easy to see why they have gained in popularity as the season progressed. One is assured of hearing artistic singing from Saenger students, and there is always a pleasing atmosphere of hospitality at the studio.

An interesting concert was given at the Wurlitzer auditorium Wednesday afternoon, May 2, when students of the



OSCAR SAENGER

Oscar Saenger opera class appeared in opera scenes. The scenes were presented without scenery, and were given with a spirit and understanding of the situations rare in young artists.

The program included scenes from the following: *Pagliacci*, sung by Paul Flood (Tonio) and Ella Mylius (Nedda); *Masked Ball*, Eri Tu, Norman Yanowski; *Lohengrin*, Louise Wagner (Elsa) and Florence Munzer (Ortrud); *Merry Wives of Windsor*, drinking scene, George Walker and chorus—Messrs. Hunter, Flood and Yanowski; *Cavalleria Rusticana*, Paul Flood (Alfio) and Phradie Wells (Santuzza); *Faust*, church scene, Ella Mylius (Marguerite), George Walker (Faust) and chorus. All disclosed beautiful voices and decided talent for both singing and acting.

Mr. Flood, who demonstrated the Saenger records before the operatic program and who announced all the artists, sang the roles of Tonio and Alfio effectively, with pleasing vocal quality. Mr. Walker had sung the drinking scene professionally in Germany over 100 times, and his resonant, baritone voice and finished style of singing were appreciated. Miss Wells found favor again with the audience; with her dramatic voice she is well suited to Wagnerian roles. Ella Mylius and George Walker were most effective in the church scene and Mr. Yanowski, who has a baritone voice of good volume and timbre, gained much applause after his solo. Eri Tu, Louise Wagner and Florence Munzer were excellent in their scene between Elsa and Ortrud. With no scenery, properties or costumes, they were able to create the appropriate mood and to make one feel that here were a real Elsa and a real Ortrud.

Willis Alling was the capable accompanist in charge, assisted by John Daley, pianist, and Wendell Glover, organist.

The last Saenger studio musicale of the season was given Thursday afternoon, May 3, when a delightful program was presented by Mary Louise Wagner and Louise Rhondha, sopranos; Richard Hale, baritone, and George Walker, basso. Hale was in especially good voice and sang two groups of songs with lovely tone quality and exquisite nuance. George Walker sang with fine spirit *Falstaff's Drinking Song* from *The Merry Wives of Windsor*. Miss Wagner again displayed a beautiful soprano voice and much temperament in *Pleurez mes Yeux* and a group of songs. Miss Rhondha also disclosed a brilliant soprano voice, talent and temperament. Emily Miller and John Daley were the skillful accompanists. Elsa Warde and Dorothy Branthoover were hostesses at the tea table.

Pettis to Play All-American Program

Ashley Pettis, brilliant young pianist and enthusiastic American, is preparing a program for next season which will be not only all-American, but will also be made up largely of unpublished works.

It will be remembered that during the past season Mr. Pettis included a number of works by American composers on his programs. Some of them were in manuscript, and his use of these works brought results of the most practical sort to at least one of the composers, for it was solely on account of the efforts of Mr. Pettis that a publisher was found for it.

Mr. Pettis himself says that his reason for playing manuscript works is chiefly because he feels that composers of

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serious music should have a hearing whether their music seems attractive to the publishers or not, and also because he feels that published music has already had some recognition, while manuscripts will remain forever buried unless someone takes the trouble to unearth them.

Not that Mr. Pettis entirely approves of the attitude of some of the composers, for some of them are too lazy to send their works around to the publishers, too lazy to make copies of them even when they have an opportunity to have them played. But he believes that good work should be brought out nevertheless, and is demonstrating his belief by doing it.

It will be noted that on the following program MacDowell's name appears. Mr. Pettis says that on every all-American program MacDowell should be represented. He is right. And his reason for omitting some other well known names, like Carpenter and Griffes is that just now everybody is playing these composers' works and they have no need for further championship.

The program, which Mr. Pettis will first use when he begins his tour in California in October, includes a chorale prelude and fugue by Albert Elkus; Preludes by Deems Taylor; Dusk on a Texas Prairie and The Jester, by Viola Beck van Kalwijk; A Gringo Tango, by Eastwood Lane; Two Preludes, by Frederick Jacobi; several compositions by Marion Bauer and Rosalie Hausmann, and MacDowell's Sonata Eroica.

Schelling Here Next Season

Ernest Schelling, American pianist and composer, will be under the exclusive direction of Concert Management Arthur Judson hereafter. Mr. Schelling's 1923-1924 season will begin on December 1 and will extend throughout the rest of the musical year. Mr. Schelling's *A Victory Ball* was one of the outstanding American compositions of the past season and had the unusual distinction of being presented in New York by two symphonic organizations—the Philadelphia Orchestra, under Leopold Stokowski, and the Philharmonic Orchestra, under Willem Mengelberg. Mr. Schelling will be heard next season as soloist with orchestras, in recital, as conductor and as composer.

Whistler Pupil Charms in Hoboken

Margaret Marotta, whose lovely voice charmed everyone at the musicale given by Grace Whistler a short time ago, gave a very interesting song recital in Hoboken, April 29, in honor of the confirmation of the two little daughters of Mr. and Mrs. Harry Foley. Mr. Foley is secretary for United States Senator Edwards. She sang Melba's *Waltz Song* by Arditi, an aria from *Bohème* and a collection of interesting English songs. Everyone predicts a splendid career for this young lady, and with the careful and efficient work with Mme. Whistler, it is doubly assured.

Silingardi Takes Russians to Mexico

Innocenzo Silingardi, the impresario, informs the *MUSICAL COURIER* that he has signed a contract with S. Hurok to take the Russian Grand Opera Company on a sixteen weeks' tour through Mexico, Central America and Cuba. The company will open in Mexico City on May 26, and play there six weeks. This contradicts an earlier report that this same company would visit Mexico under the direction of Andres de Seguro.

CINCINNATI CONSERVATORY SUMMER SCHOOL

(Continued from page 57)

While only fifteen minutes from the heart of the city the conservatory enjoys a campus of ten acres, and although definitely within the city's limits seems, because of the spacious nature of the buildings and the expansiveness of the grounds quite remote from city life and hustle.

SUMMER CONCERTS.

The series of unique and diversified concerts, which are presented during the winter and give the conservatory its enviable artistic prestige, are continued during the summer. These include many novelties seldom obtained elsewhere. Interesting works which were presented during the season were recitals of modern Polish music by Robert Perutz, violinist, and Dr. Karol Liszowski, pianist; of cello sonatas by Karl Kirksmith, cellist, and Jean Verd, pianist; of Russian songs and piano music by Dan Beddoe, tenor, and Louis Saverne, pianist; piano recital by the distinguished Wilhelm Bachaus; fascinating lecture recitals by Mr. and Mrs. Thomas James Kelly; a song recital by Albert Berne, and many others.

The conservatory concert hall, during the winter the constant scene of many beautiful and inspiring concerts whose audiences are invariably limited by the capacity of the auditorium, offers to the summer students an equally interesting array of musical entertainments by the artist teachers who remain during the summer. Later in the season students who have attained a degree of proficiency in their summer work are given the opportunity to appear.

SUMMER OPERA.

Another summer institution which gives the city a unique position among other cities of the country and adds immeasurably to the music student's opportunity for culture is the season of grand opera at the Cincinnati Zoological Gardens. The opera season, which is under the direction of Ralph Lyford, head of the opera department of the Cincinnati Conservatory, begins June 24, and continues for eight weeks. Opera is given here in truly metropolitan fashion. In the first place, Cincinnati is the only city in the country giving strictly grand opera at a summer park, the operas including *Gioconda*, *Tales of Hoffmann*, *Aida*, *Hänsel and Gretel*, *Samson and Delilah*, *Faust*, *La Tosca*, *Martha*, *Fedora*, *Carmen*, *Romeo and Juliet*, *Traviata*, *Manon*, *Cavalleria*, *Lakme*, *Mefistofeles* and possibly *Rigoletto*, *Lucia* and *Lohengrin*. These are given with a degree of finish and authority which have astonished the music lovers of the city and have delighted professional musicians whose knowledge and experience have qualified them to judge. The dignity and taste with which they are produced are due in great measure to the skill of the managing director, Ralph Lyford, whose experience in the important music centers abroad as well as with the Boston Grand Opera Company and other important companies of this country qualifies him abundantly for the post he holds.

The opera season presses into service Cincinnati's famed symphony orchestra. About fifty of its best men constitute the orchestra, and their individual achievements as well as their ensemble work make the readings of the scores one of the delightful incidents of the summer opera season. Several times a week there is a concert by the Cincinnati Summer Orchestra, as the summer organization of the Cincinnati Symphony Orchestra is called. At these concerts the music ranges from the lighter classics to music which, while eligible to a place on a dignified musical program, is quite unblushingly and unequivocally "popular" and supplies the need, which even the interested classicist admits, of lively and stirring music in the summer time out in the open under the trees.

The opera chorus is composed of the best equipped and most gifted young singers of the city, and the charm of their fresh young voices and the excellence of their acting constitute one of the real assets of the opera season. The soloists are invariably selected from representative artists of the Metropolitan and Chicago companies who are extremely willing to spend several weeks of their vacation period in the delightful surroundings of Cincinnati and in its atmosphere of musical intelligence.

STEWART WALKER STOCK COMPANY.

Another well established artistic venture which has added immeasurably to the interest of Cincinnati in the summer time and to its constantly growing artistic prestige, is the Stewart Walker Stock Company. Mr. Walker has made a firm place for himself and for his company in the affections and respect of Cincinnati audiences. He has organized a company of very fine young American actors and actresses whose personal qualities and whose dramatic attainments immediately enlisted the support of the local public. An-

other asset of this first class company is their excellent choice of plays. Not only the New York successes which are not brought to the city by the regular traveling companies, but often London and Continental successes as well, are provided by Mr. Walker and his company. The performances, like those of the Summer Grand Opera, are presented to the public by first class artists for a minimum price of admission. This fact enables great masses of people to attend and constitutes one of the very important reasons why both opera and stock company have been such gratifying and unique successes in the city.

Although the regular term will not be concluded until June, plans for the summer term are fully developed at the conservatory and students may enter at any time. Much of the available space devoted to the use of summer students has already been engaged and to judge by the letters for information and requests for circulars which are daily being received, the coming summer's enrollment will be the greatest in the history of the institution.

FUND RAISED TO ASSIST PUBLIC SCHOOL PUPILS

Music patrons of New York City have banded together to further the ambition of public school pupils who hope to become the leaders, players and patrons of the orchestras of tomorrow. A fund sufficient to carry on this free instruction has been raised privately, and plans have been completed to guide the work.

Announcement of the movement was made by Clarence H. Mackay, chairman of the board of directors of the Philharmonic Society, who said that the Philharmonic, the American Orchestral Society, under the presidency of Mrs. E. H. Harriman, and the Board of Education, had combined forces to work out the plan. Mr. Mackay said:

By the affiliation with the Philharmonic Society, Mrs. Harriman becomes chairman of the educational committee of the Philharmonic and a member of its board. The work of the American Orchestral Society will be continued as heretofore for the education of young musicians in orchestral playing, and graduates of that institution will have a first opportunity, providing their abilities warrant, to fill vacancies existing in the personnel of the Philharmonic from year to year.

With the combination of these two organizations under the direct leadership of the Philharmonic Society and the educational committee under the direction of Mrs. Harriman it has been found possible to extend the educational work and it was felt desirable that a systematic plan for cooperation with the board of education be adopted. The purposes of this systematic plan of education in the public schools are two—to raise the standard of qualifications of conductors of the high school orchestras and to raise the standard of student players.

Mr. Mackay then gives in detail the plans for accomplishing these results and concludes: "This educational plan is being undertaken without any possibility of financial return and for the students' benefit and is made possible only by the generosity of those patrons of orchestral music who are interested in matters of musical education sufficiently to contribute to the cost."

Among those interested are: Mrs. E. H. Harriman, president; Mrs. August Belmont, first vice-president; Mrs. Charles Cary Rumsey, second vice-president; Joseph W. Harriman, treasurer; Franklin Robinson, chairman executive committee. The directors are Ethan Allen, Cornelius N. Bliss, Jr., Rawlins L. Cottenet, Mrs. W.K. Draper, Mrs. J. G. Drayton, George Adams Ellis, Carl W. Hamilton, Mrs. E. H. Harriman, Walter B. James, Henry H. P. Loomer, Robert S. Lovett, Charles A. Peabody, Franklin Robinson, Mrs. C. C. Rumsey, Henry White.

Havana Opera Season Proves Brilliant

The three-weeks' season by the San Carlo Grand Opera Company, at the Teatro Nacional, Havana, continues to prove a brilliant success. The operas *Barber of Seville*, *Otello*, *Madame Butterfly*, *Lucia*, *La Boheme* and *Aida*, the first six operas staged in the Cuban capital, were attended by record houses, according to cables received at the offices of Impresario Fortune Gallo in Aeolian Hall. Indications, advises Mr. Gallo, are that the remainder of the engagement will be attended with equal success.

Some idea of the magnitude of the business enjoyed by the San Carloans in Havana may be had from the report that the nightly receipts have totalled from ten thousand to fifteen thousand dollars, proving that the Cubans are enjoying the season to an unusual degree. The Pavley-Oukrainsky Ballet, appearing in many of the productions, is also proving a notable feature of the opera.

Mmes. Marie Rappold, Lucrezia Bori, Anna Fitzu, Maria

Kousnezowa; Josephine Lucchese, and Messrs. Giovanni Martinelli, Titta Ruffo, Tito Schipa, Richard Bonelli and other of the foremost stars have all scored notable individual successes. The engagement in Havana will close on May 17, when the artists of the San Carlo will sail direct to New York.

Charles R. Baker, business manager of the San Carlo for the road tour, is looking after the San Carlo interests in New York during the absence of the organization in Cuba.

Musicians Are Hosts at Composers' League Reception to Arthur Bliss

To entertain for Arthur Bliss at the reception tendered him by the League of Composers, an aggregation of important musical personages have agreed to act as hosts and hostesses at the MacDowell Club on the evening of May 10. Mr. Bliss, who has just arrived from England, has immediately thrown himself into the work of the executive board of the League of Composers of which new organization he is an active member. The reception which this group has arranged for the young exponent of the modern British school is for the purpose of bringing him in touch with those people in New York who are interested in phases of contemporary music. At the reception Mr. Bliss will speak on his impression of American music and the American public.

The group of hosts includes: Dr. Thaddeus Hoyt Ames, Katherine Bacon, Harold Bauer, Marjorie Bauer, Caroline Beebe, Sophie Braslau, Stephen Bourgeois, Mr. and Mrs. Chalmers Clifton, Mrs. Simon Frankel, Jeanne Gordon, Louis Gruenberg, Richard Hammond, Mr. and Mrs. Lewis Isaacs, Mr. and Mrs. Werner Josten, Dorothy Lawton, Minna Lederman, Mrs. Manton Monroe Marble, Kendall Mussey, Leo Ornstein, Mrs. Arthur M. Reis, Lazare Saminsky, Mrs. Algernon S. Schafer, Mme. E. Robert Schmitz, Mme. Helen Stanley, Mr. and Mrs. Albert Stoessel, Mme. Caro del Vaille, Mrs. Maurice Wertheim and Emerson Whithorne.

Isa Kremer Celebrates Birthday by Singing

Isa Kremer will leave for Europe May 15 on the *Berengaria*, and will come back in October to give her first concert on the 21st in Carnegie Hall. It is Isa Kremer's birthday and she always celebrates the event in singing. Last fall she gave a concert on the *Majestic* when arriving in New York. She thinks that singing brings her good luck, which seems to be quite right when one considers the marvellous results of her first season in America.

OBITUARY

Ernst Reiterer

Vienna, April 15.—Ernst Reiterer, who died here at the age of seventy-two, has been the first forerunner of comic operas compiled from music of the masters—a sort of musical entertainment which has become immensely popular in recent years and of which *Spring Time*, with Schubert's music, is the most famous specimen. As far back as 1903 Reiterer's comic operas entitled *1001 Nights* and *Spring Air* and based on melodies by Johann Strauss, have had a tremendously successful run in Vienna and elsewhere. As a comic opera conductor Reiterer had achieved prominence in former years.

P. B.

Frank H. Ormsby

On April 21 Frank H. Ormsby, tenor, aged fifty, died at Waukesha, Wis., where he was head of the music department at Carroll College. At one time Mr. Ormsby was soloist at the Fifth Avenue Presbyterian Church, New York, and later had charge of the vocal department at the Syracuse University School of Music. For a time he was a member of the faculty in the vocal department at the Wisconsin Conservatory of Music, Milwaukee, Wis. He leaves a widow.

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OPINIONS OF THE PRESS

(Continued from page 63)

into a region where the audience really sympathized with the none too sympathetic hero.

The audience seemed to realize that it was really listening to singing which was singing and not vociferating. Both artists proved that even in opera the canons of taste can still be observed and yet receive the recognition of a grateful public.—The New York Sun, April 19.

Arthur Hackett in Faust Symphony

Arthur Hackett has sung the Faust Symphony so often that he has become a recognized authority in the part. His latest success in this work was with the Philadelphia Orchestra, twice in Philadelphia and with that organization in its New York series. The following comments emphasize again the outstanding qualities of his art:

An especial word of praise is due Arthur Hackett, who sang with an air of easy mastery, an impeccable intonation, and a power of expression that are rare.—Brooklyn Eagle.

If anything could have added to the thrilling beauty of the program it was Mr. Hackett's singing. His voice was of rare loveliness.—New York Evening Post.

Then tenor soloist, Arthur Hackett, was ideal for the part.—New York Evening Telegram.

There is no quarreling with Mr. Hackett's lovely singing.—New York Evening Sun.

Mr. Hackett greatly distinguished himself, alike for the fine quality of his tones, and by the skill of his vocalization.—Philadelphia Inquirer.

Mr. Hackett showed a voice of beautiful lyric quality.—Philadelphia Evening Public Ledger.

Rotary Club Enjoys Ethelynde Smith

The accompanying letter was received recently by Ethelynde Smith and refers to the soprano's appearance for the Rotary Club of Milwaukee, Wis. Mr. Lafin is president of the Milwaukee Rotarians.

March 24, 1923.

My dear Miss Smith:

I am writing this letter to again thank you for your very splendid contribution to the success of our program at the recent Conference of the Tenth District, Rotary International. Everyone was delighted with your singing. Your voice was superb, the selections most happy. Your singing was enjoyed by all and from an artistic standpoint, it was an unusual treat. It gives me great pleasure to commend your work most highly, especially to Rotarians.

With very sincere regards and kindest wishes, I am,

Very truly yours,

(Signed) HERBERT N. LAPLIN.

Wagnerian Singers Win Success

The Opera Set, located at the Metropolitan Opera House, New York, has formed a company of expert Wagnerian singers to tour, giving excerpts from the great Richard's Lohengrin, Tannhäuser, The Flying Dutchman, Tristan and Isolde, Die Meistersinger and the entire first act of Die Walküre. Wherever this organization makes an appearance devotees of the Wagnerian school of opera turn out en masse. A recent engagement in Paterson, N. J., brought forth the following glowing tribute from the Paterson Call:

The Wagnerian concert was highly appreciated by a large audience. Presented by such prominent artists as Povel Bjornskjold, Lois Ewell,

Augusto Ottone, Christine Langenhan and Gustave Freeman, all of whom were in excellent voice and sang with a splendid diction, the program was most meritorious from start to finish. The audience, unable to restrain its enthusiasm, frequently burst into loud applause.

The first part of the program was as follows: By Silent Hearth, from Die Meistersinger, Povel Bjornskjold; Love Death from Tristan and Isolde, Lois Ewell, and King's Prayer from Lohengrin, Augusto Ottone, Lois Ewell, Christine Langenhan and Gustave Freeman.

In the second part of the program, the first act of Die Walküre, with Povel Bjornskjold as Siegmund, Lois Ewell as Sieglinde and Augusto Ottone as Hunding, was most interestingly presented.

The musical conductor of the evening was William J. Falk.

The Opera Set also has two companies giving Cavalleria Rusticana and Pagliacci and one giving Rigoletto.

Ilse Niemack a "Remarkable Violin Talent"

Wherever Ilse Niemack has appeared during her European tour this winter she has invariably received the highest praise from the critics. She has frequently been referred to in such terms as these: "phenomenal violin talent,"



ILSE NIEMACK

"sympathetic temperament," "virtuoso technic," "big, satisfying tone," "a deeply gifted nature," and "an artist with real feeling." She has just finished a busy season and is now having a vacation and will return later this month to America, where she will be heard in many concerts next

season. The following are a few excerpts from the European press:

She played Paganini's concerto with virtuoso technic and dash.—Berliner Boersen Courier.

Ilse Niemack brought home her real success in Mendelssohn's concerto, by whose rendition she created a conception equally remarkable technically and musically. Her tone, distinguished by beauty and power, and a technic of virtuoso assurance and bright polish, were just as fine a recommendation for her as the sound objectiveness of her musical conception.—Hamburger Nachrichten.

A remarkable violin talent proved herself youthful Ilse Niemack. Very cleverly she absolved herself of Wieniawski's concerto in D minor; brilliantly in the allegros and wonderfully singing in the andante. She closed with Sarasate's Spanish dances as dazzling virtuoso numbers.—Dresdener Nachrichten.

The youthful violin virtuoso possesses a large, noble, luscious and carrying tone, and a technic that needs not fear any difficulties. Her playing has a winning heartiness of conception.—Munich-Münchener Zeitung.

A mellow, sympathetic violin tone, supported by fluent technic.—Berliner Tageblatt.

Ilse Niemack has at her disposal a sweet tone. A fluent technic combines itself with a spiritual manner of playing. But the real forte of this young artist is the gentle femininity radiating from her whole being, which appeals to our sympathies like a clear moonlight.—Berliner Boersen Zeitung.

There is something yearning and mellow throughout Ilse Niemack's violin playing. Her tone is of bewitching charm; but the fiery soul of this young artist is the gentle femininity radiating from her whole being, which appeals to our sympathies like a clear moonlight.—Berliner Boersen Zeitung.

Already there is working in her an individual spirit regulated by well trained taste and outspoken musical feeling.—Hamburger Fremdenblatt.

I never before heard a violin which would give out such beautiful tones on the G string clear up to the bridge.—Osnabrücker Sonntagsbote.

She knows how to bring out wonderful tones from her fine old instrument with strong and beautiful bowing. One had the impression of absolutely sure control of the instrument, of an easy and effortless playing with its difficulties.—Osnabrücker Zeitung.

Richard Crooks Makes Chicago Debut

"Proved to be an artist of first rank," "Scored heavily," "Genuine find," "A sensation," "A singer-poet," "Eminently worth while"—such were a few of the salient phrases that showed in the six leading Chicago papers after Richard Crooks appeared there recently as soloist with the Marshall Field Choral Society, singing the burden of the solo work in Elgar's Dream of Gerontius. Under recent date an editorial about Richard Crooks appeared in the Hartford Sunday Courant which is worth noting, as follows:

Promising tenors are so rare that when one appears unexpectedly he is apt to attract attention. Richard Crooks made a first appearance with the New York Symphony Orchestra, and sang some Wagner music with surprising facility; we commented in this column at the time on the Crooks voice. A few afternoons ago, with the same organization, this young man sang the Prize Song from Die Meistersinger, and then was heard in the duet for soprano and tenor from the prelude to Die Götterdämmerung.

Not in a long time has an American tenor come before the public with such a fine natural equipment as Mr. Crooks. The quality of tone is warm yet vital, and though it is lyric in character it has dramatic muscle. But one so young should not be set at Wagner; that may come later, with far greater safety.

Mr. Crooks uses his voice well, he has the singing instinct, and a correct idea of interpretation. If he is guided aright, and his head stays sensibly upon his shoulders, we predict for this young man a fine future.

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